



A GUIDE TO THE ORGANIC ARCHITECTURE
MOVEMENT, INCLUDING THE WORKS OF
LOUIS SULLIVAN, FRANK LLOYD WRIGHT,
ANTONI GAUDI, LAURIE BAKER AND MORE

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A guide to the organic architecture movement.

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A Guide to the Organic Architecture Movement, Including the Works of Louis Sullivan, Frank Lloyd Wright, Antoni Gaudi, Laurie Baker and More

Caroline Brantley

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The role of the book within our culture is changing. The change is brought on by new ways to acquire & use content, the rapid dissemination of information and real-time peer collaboration on a global scale. Despite these changes one thing is clear--"the book" in it's traditional form continues to play an important role in learning and communication. The book you are holding in your hands utilizes the unique characteristics of the Internet -- relying on web infrastructure and collaborative tools to share and use resources in keeping with the characteristics of the medium (user-created, defying control, etc.)--while maintaining all the convenience and utility of a real book.

Contents

Articles

Overview of Organic Architecture	1
Organic architecture	1
Sustainable architecture	4
Arts and Crafts Movement	14
Mission Revival Style architecture	24
Prairie School	27
Original and Contemporary Organic Architects	32
Frank Lloyd Wright	32
Gustav Stickley	57
Antoni Gaudí	61
Louis Sullivan	67
John Lautner	77
Alvar Aalto	93
Claude Fayette Bragdon	102
Bruce Goff	105
Rudolf Steiner	109
Bruno Zevi	127
Friedensreich Hundertwasser	130
Imre Makovecz	135
Neville Gruzman	137
Anton Alberts (architect)	141
Nari Gandhi	142
Laurie Baker	145

Famous Pieces of Organic Architecture	151
Fallingwater	151
Casa Milà	157
Carrie Eliza Getty Tomb	160
Indian Coffee House	162
Villa Mairea	167

References

Article Sources and Contributors	172
Image Sources, Licenses and Contributors	173

Overview of Organic Architecture

Organic architecture

Organic architecture is a philosophy of architecture which promotes harmony between human habitation and the natural world through design approaches so sympathetic and well integrated with its site that buildings, furnishings, and surroundings become part of a unified, interrelated composition. Architects Gustav Stickley, Antoni Gaudi, Louis Sullivan, Frank Lloyd Wright, John Lautner, Claude Bragdon, Bruce Goff, Rudolf Steiner, Bruno Zevi, Hundertwasser, Imre Makovecz, Neville Gruzman and most recently Anton Alberts, Nari Gandhi, John Preihs and Laurie Baker are all famous for their work with organic architecture.

Organic architecture is also translated into the all inclusive nature of Frank Lloyd Wright's design process. Materials, motifs, and basic ordering principles continue to repeat themselves throughout the building as a whole. The idea of organic architecture refers not only to the buildings' literal relationship to the natural surroundings, but how the buildings' design is carefully thought about as if it were a unified organism. Geometries throughout Wright's buildings build a central mood and theme. Essentially organic architecture is also the literal design of every element of a building: From the windows, to the floors, to the individual chairs intended to fill the space. Everything relates to one another, reflecting the symbiotic ordering systems of nature.

The term organic architecture was coined by the famous architect, Frank Lloyd Wright (1867–1959), though never well articulated by his cryptic style of writing:

"So here I stand before you preaching organic architecture: declaring organic architecture to be the modern ideal and the teaching so much needed if we are to see the whole of life, and to now serve the whole of life, holding no traditions essential to the great TRADITION. Nor cherishing any preconceived form fixing upon us either past, present or future, but instead exalting the simple laws of common sense or of super-sense if you prefer determining form by way of the nature of materials..." - Frank Lloyd Wright, written in 1939

Other modernist architects in the U.S., Europe, and elsewhere held complementary and often competing views of how architecture could best emulate nature. Key figures in the U.S. included Louis Sullivan and Claude Bragdon, while among European modernists Hugo Häring and Hans Scharoun stand out. Following World War II, organic architecture often reflected cybernetic and informatic models of life, as is reflected in the later work of Buckminster Fuller.

Architect and planner David Pearson proposed a list of rules towards the design of organic architecture. These rules are known as the *Gaia Charter* for organic architecture and design. It reads:

"Let the design:

- be inspired by nature and be sustainable, healthy, conserving, and diverse.
- unfold, like an organism, from the seed within.
- exist in the "continuous present" and "begin again and again".
- follow the flows and be flexible and adaptable.
- satisfy social, physical, and spiritual needs.
- "grow out of the site" and be unique.
- celebrate the spirit of youth, play and surprise.
- express the rhythm of music and the power of dance."

Eric Corey Freed takes a more seminal approach in making his description:

"Using Nature as our basis for design, a building or design must grow, as Nature grows, from the inside out. Most architects design their buildings as a shell and force their way inside. Nature grows from the idea of a seed and reaches out to its surroundings. A building thus, is akin to an organism and mirrors the beauty and complexity of Nature."

A well known example of organic architecture is Fallingwater, the residence Frank Lloyd Wright designed for the Kaufman family in rural Pennsylvania. Wright had many choices to locate a home on this large site, but chose to place the home directly over the waterfall and creek creating a close, yet noisy dialog with the rushing water and the steep site. The horizontal striations of stone masonry with daring cantilevers of colored beige concrete blend with native rock outcroppings and the wooded environment.

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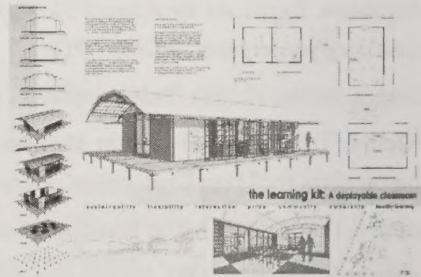
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See also

- Romania Green Building Council

Sustainable architecture

Sustainable architecture is a general term that describes environmentally conscious design techniques in the field of architecture. Sustainable architecture is framed by the larger discussion of sustainability and the pressing economic and political issues of our world. In the broad context, sustainable architecture seeks to minimize the negative environmental impact of buildings by enhancing efficiency and moderation in the use of materials, energy, and development space. Most simply, the idea of sustainability, or ecological design, is to ensure that our actions and decisions today do not inhibit the opportunities of future generations. This term can be used to describe an energy and ecologically conscious approach to the design of the built environment.



Sustainable portable classroom design proposal

Sustainable energy

Main articles: Low-energy house and Zero-energy building

Energy efficiency over the entire life cycle of a building is the single most important goal of sustainable architecture. Architects use many different techniques to reduce the energy needs of buildings and increase their ability to capture or generate their own energy.

Heating, Ventilation and Cooling System Efficiency

The most important and cost effective element of an efficient heating, ventilating, and air conditioning (HVAC) system is a well insulated building. A more efficient building requires less heat generating or dissipating power, but may require more ventilation capacity to expel polluted indoor air.

Significant amounts of energy are flushed out of buildings in the water, air and compost streams. Off the shelf, on-site energy recycling technologies can effectively recapture energy from waste hot water



K2 sustainable apartments in Windsor, Victoria, Australia by Hansen Yuncken (2006) features passive solar design, recycled and sustainable materials, photovoltaic cells, wastewater treatment, rainwater collection and solar hot water.

and stale air and transfer that energy into incoming fresh cold water or fresh air. Recapture of energy for uses other than gardening from compost leaving buildings requires centralized anaerobic digesters.

Site and building orientation have some major effects on a building's HVAC efficiency.

Passive solar building design allows buildings to harness the energy of the sun efficiently without the use of any active solar mechanisms such as photovoltaic cells or solar hot water panels. Typically passive solar building designs incorporate materials with high thermal mass that retain heat effectively and strong insulation that works to prevent heat escape. Low energy designs also requires the use of solar shading, by means of awnings, blinds or shutters, to relieve the solar heat gain in summer and to reduce the need for artificial cooling. In addition, low energy buildings typically have a very low surface area to volume ratio to minimize heat loss. This means that sprawling multi-winged building designs (often thought to look more "organic") are often avoided in favor of more centralized structures. Traditional cold climate buildings such as American colonial saltbox designs provide a good historical model for centralized heat efficiency in a small scale building.

Windows are placed to maximize the input of heat-creating light while minimizing the loss of heat through glass, a poor insulator. In the northern hemisphere this usually involves installing a large number of south-facing windows to collect direct sun and severely restricting the number of north-facing windows. Certain window types, such as double or triple glazed insulated windows with gas filled spaces and low emissivity (low-E) coatings, provide much better insulation than single-pane glass windows. Preventing excess solar gain by means of solar shading devices in the summer months is important to reduce cooling needs. Deciduous trees are often planted in front of windows to block excessive sun in summer with their leaves but allow light through in winter when their leaves fall off. Louvers or light shelves are installed to allow the sunlight in during the winter (when the sun is lower in the sky) and keep it out in the summer (when the sun is high in the sky). Coniferous or evergreen plants are often planted to the north of buildings to shield against cold north winds.

In colder climates, heating systems are a primary focus for sustainable architecture because they are typically one of the largest single energy drains in buildings.

In warmer climates where cooling is a primary concern, passive solar designs can also be very effective. Masonry building materials with high thermal mass are very valuable for retaining the cool temperatures of night throughout the day. In addition builders often opt for sprawling single story structures in order to maximize surface area and heat loss. Buildings are often designed to capture and channel existing winds, particularly the especially cool winds coming from nearby bodies of water. Many of these valuable strategies are employed in some way by the traditional architecture of warm regions, such as south-western mission buildings.

In climates with four seasons, an integrated energy system will increase in efficiency: when the building is well insulated, when it is sited to work with the forces of nature, when heat is recaptured (to be used immediately or stored), when the heat plant relying on fossil fuels or electricity is greater than 100% efficient, and when renewable energy is utilized.

Renewable energy generation

Solar Panels

Active solar devices such as photovoltaic solar panels help to provide sustainable electricity for any use. Electrical output of a solar panel is dependent on orientation, efficiency, latitude, and climate--solar gain varies even at the same latitude. Typical efficiencies for commercially available PV panels range from 4% to 28%. The low efficiency of certain photovoltaic panels can significantly affect the payback period of their installation. A good rule of thumb for the cost of installing solar panels is roughly about \$4.30/Watt.

Roofs are often angled toward the sun to allow photovoltaic panels to collect at maximum efficiency. For any solar panel, a true-south facing orientation maximizes yield. If true-south is not possible, solar panels can produce adequate energy if aligned within 30° of south. However, at higher latitudes, winter energy yield will be significantly reduced for non-south orientation.

To maximize efficiency in winter, the collector should be angled above horizontal Latitude + 15°. To maximize efficiency in summer, the angle should be Latitude - 15°. However, for an annual maximum production, the angle of the panel above horizontal should be equal to its latitude.

Wind Turbines

Undersized wind turbines (normal turbines are often over 250 feet) may have been oversold and do not always provide the returns promised, particularly for North American households. The use of undersized wind turbines in energy production in sustainable structures requires the consideration of many factors. In considering costs, small wind systems are generally more expensive than larger wind turbines relative to the amount of energy they produce. For small wind turbines, maintenance costs can be a deciding factor at sites with marginal wind-harnessing capabilities. At low-wind sites, maintenance can consume much of a small wind turbine's revenue. Wind turbines begin operating when winds reach 8 mph, achieve energy production capacity at speeds of 32-37 mph, and shut off to avoid damage at speeds exceeding 55 mph. The energy potential of a wind turbine is proportional to the square of the length of its blades and to the cube of the speed at which its blades spin. Though wind turbines are available that can supplement power for a single building, because of these factors, the efficiency of the wind turbine depends much upon the wind conditions at the building site. For these reasons, for wind turbines to be at all efficient, they must be installed at locations that are known to receive a constant amount of wind (with average wind speeds of more than 15 mph), rather than locations that receive wind sporadically. A small wind turbine can be installed on a roof. Installation issues then include the strength of the roof, vibration, and the turbulence caused by the roof ledge. Small-scale rooftop wind turbines have been known to be able to generate power from 10% to up to 25% of the electricity required of a regular domestic household dwelling. Turbines for residential scale use are available. They are usually approximately 7 feet (2 m) to 25 feet (8 m) in diameter and produce electricity at a rate of 900 watts to 10,000 watts at their tested wind speed. In the United States,

residential wind turbines with outputs of 2-10 kW, typically cost between \$12,000 and \$55,000 installed (\$6 per watt), although there are incentives and rebates available in 19 states that can reduce the purchase price for homeowners by up to 50 percent, to (\$3 per watt).

Solar Water Heating

Solar water heaters—also called solar domestic hot water systems—can be a cost-effective way to generate hot water for your home. They can be used in any climate, and the fuel they use—sunshine—is free .

There are two types of solar water systems- active and passive. An active solar collector system will cost approximately \$2,500 to \$3,500 installed and produce about 80 to 100 gallons of hot water per day. A passive system will cost about \$1,000 to \$2,000 installed but will have a lower capacity .

There are also two types of circulation, direct circulation systems and indirect circulation systems. Direct circulation systems loop the domestic water through the panels. They should not be used in climates with temperatures below freezing. Indirect circulation loops glycol or some other fluid through the solar panels and uses a heat exchanger to heat up the domestic water.

The two most common types of collector panels are Flat-Plate and Evacuated-tube. The two work similarly except that evacuated tubes do not convectively lose heat, which greatly improves their efficiency (5%-25% more efficient). With these higher efficiencies, Evacuated-tube solar collectors can also produce higher-temperature space heating, and even higher temperatures for absorption cooling systems.

Electric-resistance water heaters that are common in homes today have an electrical demand around 4500 KWh/year. With the use of solar collectors, the energy use is cut in half. The up-front cost of installing solar collectors is high, but with the annual energy savings, payback periods are relatively short.

Heat Pumps

Air-source heat pumps (ASHP) can be thought of as reversible air conditioners. Like an air conditioner, an ASHP can take heat from a relatively cool space (e.g. a house at 70°F) and dump it into a hot place (e.g. outside at 85°F). However, unlike an air conditioner, the condenser and evaporator of an ASHP can switch roles and absorb heat from the cool outside air and dump it into a warm house.

Air-source heat pumps are inexpensive relative to other heat pump systems. However, the efficiency of air-source heat pumps decline when the outdoor temperature is very cold or very hot; therefore, they are only really applicable in temperate climates.

For areas not located in temperate climates, ground-source (or geothermal) heat pumps provide an efficient alternative. The difference between the two heat pumps is that the ground-source has one of its heat exchangers placed underground—usually in a horizontal or vertical arrangement. Ground-source takes advantage of the relatively constant, mild temperatures underground, which means their

efficiencies can be much greater than that of an air-source heat pump. The in-ground heat exchanger generally needs a considerable amount of area. Designers have placed them in an open area next to the building or underneath a parking lot.

Energy Star ground-source heat pumps can be 40% to 60% more efficient than their air-source counterparts. They are also quieter and can also be applied to other functions like domestic hot water heating.

In terms of initial cost, the ground-source heat pump system costs about twice as much as a standard air-source heat pump to be installed. However, the up-front costs can be more than offset by the decrease in energy costs. The reduction in energy costs is especially apparent in areas with typically hot summers and cold winters.

Other types of heat pumps are water-source and air-earth. If the building is located near a body of water, the pond or lake could be used as a heat source or sink. Air-earth heat pumps circulate the building's air through underground ducts. With higher fan power requirements and inefficient heat transfer, Air-earth heat pumps are generally not practical for major construction.

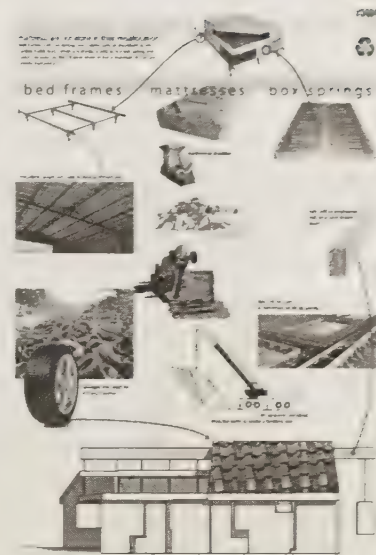
Sustainable building materials

See also: Green building

Some examples of sustainable building materials include recycled denim or blown-in fiber glass insulation, sustainably harvested wood, Trass, Linoleum, sheep wool, concrete (high and ultra high performance, roman self-healing concrete), panels made from paper flakes, baked earth, rammed earth, clay, vermiculite, flax linnen, sisal, seegrass, cork, expanded clay grains, coconut, wood fibre plates, calcium sand stone, locally obtained stone and rock, and bamboo, which is one of the strongest and fastest growing woody plants, and non-toxic low-VOC glues and paints.

Recycled Materials

Some sustainable architecture incorporates the use of recycled or second hand materials, such as reclaimed lumber. The reduction in use of new materials creates a corresponding reduction in embodied energy (energy used in the production of materials). Often sustainable architects attempt to retro-fit old structures to serve new needs in order to avoid unnecessary development. Architectural salvage and reclaimed materials are used when appropriate. When older buildings are demolished, frequently any good wood is reclaimed, renewed, and sold as flooring. Any good dimension stone is similarly reclaimed. Many other parts are reused as well, such as doors, windows, mantels, and hardware, thus reducing the consumption of new goods. When new materials are employed, green designers look for materials that are rapidly replenished, such as bamboo, which can be harvested for commercial use after only 6 years of growth, sorghum or wheat straw, both of which are waste material that can be pressed into panels, or cork oak, in which only the outer bark is removed for use, thus preserving the tree. When possible, building materials may be gleaned from the site itself: for example, if a new structure is being constructed in a wooded area, wood from the trees which were cut to make room for the building would be re-used as part of the building itself.



Recycling items for building

Lower Volatile Organic Compounds

Low-impact building materials are used wherever feasible: for example, insulation may be made from low VOC (volatile organic compound)-emitting materials such as recycled denim or cellulose insulation, rather than the building insulation materials that may contain carcinogenic or toxic materials such as formaldehyde. To discourage insect damage, these alternate insulation materials may be treated with boric acid. Organic or milk-based paints may be used. However, a common fallacy is that "green" materials are always better for the health of occupants or the environment. Many harmful substances (including formaldehyde, arsenic, and asbestos) are naturally occurring and are not without their histories of use with the best of intentions. A study of emissions from materials by the State of California has shown that there are some green materials that have substantial emissions whereas some more "traditional" materials actually were lower emitters. Thus, the subject of emissions must be carefully investigated before concluding that natural materials are always the healthiest alternatives for occupants and for the Earth.

Volatile organic compounds (VOC) can be found in any indoor environment coming from a variety of different sources. VOCs have a high vapor pressure and low water solubility and are suspected of causing sick building syndrome type symptoms. This is because many VOCs have been known to cause sensory irritation and central nervous system symptoms characteristic to sick building syndrome, indoor concentrations of VOCs are higher than in the outdoor atmosphere, and when there are many VOCs present, they can cause additive and multiplicative effects.

Green products are usually considered to contain fewer VOCs and be better for human and environmental health. A case study conducted by the Department of Civil, Architectural, and Environmental Engineering at the University of Miami that compared three green products and their non-green counterparts found that even though both the green products and the non-green counterparts both emitted levels of VOCs, the amount and intensity of the VOCs emitted from the green products were much safer and comfortable for human exposure.

Waste management

Waste takes the form of spent or useless materials generated from households and businesses, construction and demolition processes, and manufacturing and agricultural industries. These materials are loosely categorized as municipal solid waste, construction and demolition (C&D) debris, and industrial or agricultural by-products. Sustainable architecture focuses on the on-site use of waste management, incorporating things such as grey water systems for use on garden beds, and composting toilets to reduce sewage. These methods, when combined with on-site food waste composting and off-site recycling, can reduce a house's waste to a small amount of packaging waste.

Water management

Rainwater harvesting and grey water reuse are some of the possibilities for reducing water demand.

Building placement

One central and often ignored aspect of sustainable architecture is building placement. Although many may envision the ideal environmental home or office structure as an isolated place in the middle of the woods, this kind of placement is often detrimental to the environment. First, such structures often serve as the unknowing frontlines of suburban sprawl. Second, they usually increase the energy consumption required for transportation and lead to unnecessary auto emissions. Ideally, most building should avoid suburban sprawl in favor of the kind of light urban development articulated by the New Urbanist movement. Careful mixed use zoning can make commercial, residential, and light industrial areas more accessible for those traveling by foot, bicycle, or public transit, as proposed in the Principles of Intelligent Urbanism.

Social sustainability in architecture

The building structure must also be considered. Cost/effectiveness is an important issue in sustainable architecture projects, and one of the most efficient designs herein is the Public housing approach. This approach lets everyone have their own sleeping/recreation space, yet incorporate communal spaces eg. mess halls, Latrines, public showers, ...

Architectural design can play a large part in influencing the ways that social groups interact. Communist Russia's Constructivist Social condensers are a good example of this, buildings which were designed with the specific intention of controlling or directing the flow of everyday life to "create socially equitable spaces".

Sustainable design can help to create a sustainable way of living within a community. While the existing social constructs can be seen to influence architecture, the opposite can also be true. An overtly socially sustainable building, if successful, can help people to see the benefit of living sustainably; this can be seen in many of Rural Studio's buildings in and around Hale County, Alabama, and in the design of ALA Himmelwright's "model fireproof farmhouse," located at Rock Lodge Club in Stockholm, New Jersey. The same can be said for environmentally sustainable design, in that architecture can lead the way for the greater community.

Art can be a powerfully positive social force. It can help to reduce stress in many situations, lowering the risk of stress-related health problems, both physical and mental. Art can also be a way of individual expression, which can add to the community as a whole. Hundertwasser's buildings in Austria are an inspiring example of art giving back to the community.

It is interesting to note that the cohousing movement with a high degree of social sustainability and participation where the majority of participants are non-architects invariably uses traditional architecture that resonates with the general public. Unfortunately un-loved projects have a short lifespan and are a waste of resources.

In addition, to decrease costs of operation (heating, cooling, ...) techniques as Earth sheltering, Trombe walls, ... are often incorporated.

- Chris Bosse
- Bill Browning
- Finegold Alexander + Associates Inc
- Glenn Murcutt
- Hellmuth, Obata and Kassabaum
- James Wines
- Jose Picciotto
- Ken Yeang
- Laurie Baker
- Lawrence Scarpa

- Malcolm Wells
- Mitchell Joachim
- Mithun, Inc
- Norman Foster
- Paolo Soleri
- Reclaimed Space
- Renzo Piano
- Richard Rogers
- Sim Van der Ryn
- Tom Bender
- Walter Segal
- William McDonough

Criticism

Sustainable architecture, it can be argued, does not rigorously form a part of architecture as a discipline. Rather, it is a concern in the building construction industry as a whole, and given the dominance of construction techniques and building subsystems, it should be considered a part of civil engineering as a discipline.^[*citation needed*] Numerous schools of architecture exclude sustainable architecture as a part of their curriculum, and it is considered to be a fashionable subject at the moment.

Sustainable buildings

- 30 St Mary Axe
- Bank of America Tower (New York City)
- Nano House
- Tour Incity
- Tour Oxygène

See also

- Alternative natural materials
- BREEAM
- Building Automation
- Deconstruction (building)
- Digital morphogenesis
- Earthship
- Ecological design
- Ecological footprint

- Energy-plus-house
- Fab Tree Hab: 100% Ecological Home
- Green building
- Green Globe
- Haute qualité environnementale French standard for green building - HQE
- Life cycle assessment
- Low-energy house
- New Urbanism
- Organic architecture
- Passive house
- Passive solar design
- Principles of Intelligent Urbanism
- Renewable heat
- Reuse
- Romania Green Building Council
- Solar chimney
- Solar energy
- Straw-bale construction
- Superinsulation
- Sustainable design
- Sustainable development
- Sustainable landscape architecture
- Sustainable preservation
- Vernacular architecture
- Windcatcher
- Zero-energy building

External links

- Carbonlite Programme UK ^[1] An initiative of the Sustainable Building Association AECB
- DuBo lijst NL ^[2] Dutch portal on sustainable building
- Ecobox ^[3] Norwegian portal on sustainable architecture
- El Paso Solar Energy Association ^[4] Information page about passive solar water heating
- Energy Recovery Council ^[5]
- Eco Architecture Wiki ^[6] A database showing examples of sustainable architecture in various countries
- Fifteen Green Buildings ^[7]
- Passivhaus Institut ^[8] German institute for passive buildings

- GBCA ^[9] Green Building Council of Australia
- GBCSA ^[10] Green Building Council of South Africa
- The Green Roundtable ^[11] The Green Roundtable, USGBC Affiliate and Green Building Consulting Non-Profit Organization
- NZGBC ^[12] New Zealand Green Building Council
- Sustainable Architecture and Simulation Modelling ^[13]
- Sustainable Architecture ^[14] Information from the University of Michigan
- 10 Sustainable Buildings ^[15]
- The NEXT Building Standard ^[16]
- UK Green Building Council ^[17]
- U.S. EPA - Landfill Research ^[18] Bioreactor landfill research supports sustainable waste management initiatives
- U.S. Green Building Council ^[19] American organisation concerned with green building design and certification
- World Green Building Council ^[20]
- What is Sustainability? ^[21]

Arts and Crafts Movement

The **Arts and Crafts Movement** was an international design movement that originated in England and flourished between 1880 and 1910, continuing its influence up to the 1930s. Instigated by the artist and writer William Morris (1834–1896) in the 1860s and inspired by the writings of John Ruskin (1819–1900), it had its earliest and fullest development in the British Isles but spread to Europe and America as a reaction against the impoverished state of the decorative arts and the conditions under which they were produced.

The movement advocated truth to materials and traditional craftsmanship using simple forms and often medieval, romantic or folk styles of decoration. It also proposed economic and social reform and has been seen as essentially anti-industrial.



Interior of Standen, a house in Sussex designed by Philip Webb in 1891. It was inspired by local buildings and used local materials. Many of the furnishings are by Morris & Co.

History of the movement

British Isles

The central figure in the Arts and Crafts Movement was William Morris (1834–1896). His ideas emerged from the Pre-Raphaelite Brotherhood, of which he had been a part, and from his reading of Ruskin. In 1861 Morris and his friends founded a company, Morris, Marshall, Faulkner & Co., which, under the supervision of the partners, designed and made decorative objects for the home, including wallpaper, textiles, furniture and stained glass. Later it was re-formed as Morris & Co. In 1890 Morris set up the Kelmscott Press, for which he designed a typeface based on Nicolas Jenson's letter forms of the fifteenth century. This printed fine and de-luxe editions of contemporary and historical English literature.



William Morris's Red House in London.

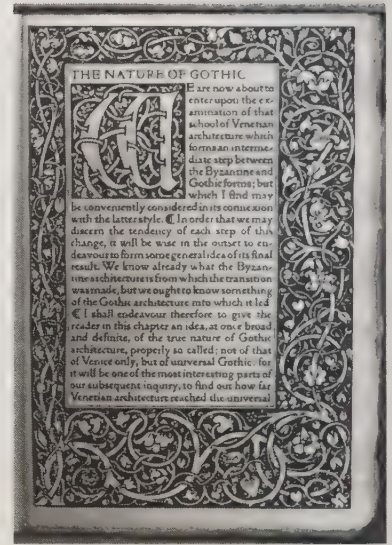
Red House, Bexleyheath, London (1859), designed for Morris by architect Philip Webb, exemplifies the early Arts and Crafts style, with its well-proportioned solid forms, deep porches, steep roof, pointed window arches, brick fireplaces and wooden fittings. Webb rejected the grand classical style, found inspiration in British vernacular architecture and attempted to express the texture of ordinary materials, such as stone and tiles, with an asymmetrical and quaint building composition.

Morris's ideas spread in the late nineteenth and early twentieth centuries, and gave rise to many associations and craft communities, although Morris himself was not involved in them because of his preoccupation with socialism. A hundred and thirty Arts and Crafts organizations were formed in Britain, most of them between 1895 and 1905.

In 1881, Eglantyne Louisa Jebb, Mary Fraser Tytler and others set up the Home Arts and Industries Association to promote and protect rural handicrafts. In 1882, the architect A.H.Mackmurdo formed the Century Guild, a partnership of designers including Selwyn Image, Herbert Horne, Clement Heaton and Benjamin Creswick. In 1884, the Art Workers Guild was formed by five young architects, William Lethaby, Edward Prior, Ernest Newton, Mervyn Macartney and Gerald C. Horsley, with the aim of integrating design and making. It was originally led by George Blackall Simonds. By 1890 the Guild had 150 members, reflecting the growing number of practitioners of the Arts and Crafts. It still exists. At the same time the Arts and Craft aesthetic was copied by many designers of decorative products made by conventional industrial methods. The London department store Liberty & Co., founded in 1875, was a prominent retailer of goods in the style.

In 1887 the Arts and Crafts Exhibition Society was formed with Walter Crane as president, holding its first exhibition in the New Gallery, London, in November 1888. It was the first show of contemporary decorative arts in London since the Grosvenor Gallery's Winter Exhibition of 1881. Morris & Co. were well represented in the exhibition with furniture, fabrics, carpets and embroideries. Edward Burne-Jones observed, "here for the first time one can measure a bit the change that has happened in the last twenty years". The Society still exists as the Society of Designer Craftsmen.

In 1888, C.R.Ashbee, a major figure in the later years of the Arts and Crafts Movement in England, set up the Guild and School of Handicraft in the East End of London. The Guild was a sort of craft co-operative modelled on the medieval guilds and intended to give working men the satisfactions of craftsmanship. Skilled craftsmen, working on the principles of Ruskin and Morris, were to produce hand-crafted goods and run a school for young apprentices. The idea was greeted with enthusiasm by almost everyone except Morris himself, who was by now involved in promoting socialism and thought Ashbee's scheme trivial. From 1888 to 1902 it prospered, employing about fifty men. In 1902 Ashbee moved the Guild out of London to found an experimental community in Chipping Campden in the Cotswolds. The Guild's work is characterized by plain surfaces of hammered silver, flowing wirework and colored stones in simple settings. Ashbee designed jewellery and silver tableware. At Chipping Campden it flourished creatively, but did not prosper and went into liquidation in 1908. Some of the craftsmen stayed, contributing to the tradition of modern craftsmanship in the area.



The first page of *The Nature of Gothic* by John Ruskin, printed by William Morris at the Kelmscott Press in 1892 and set in the Golden type, inspired by the 15th century printer Nicolas Jenson.

Charles Francis Annesley Voysey (1857–1941) was an Arts and Crafts architect, also designing fabrics, tiles, ceramics, furniture and metalwork. His style combined simplicity with sophistication. His wallpapers and textiles, featuring stylised bird and plant forms in bold outlines with flat colors, were widely used. Curiously, he was not a craftsman in any of the materials for which he designed.

Morris's ideas were taken up by the New Education movement in the late 1880s, which incorporated handicraft work in schools such as Abbotsholme (1889) and Bedales (1892), and his influence has been seen in the social experiments of Dartington Hall in the mid twentieth century and in the formation of the Crafts Council in 1973. It also had an influence on distributism. Morris & Co. traded until 1940. Its designs were bought out by Sanderson and Co. and some are still in production.

The movement also spread to Ireland, representing a key moment in the nation's cultural development, a visual counterpart to the literary revival of the same time and was a voice of Irish nationalism. It also had a "extraordinary flowering" in Scotland where it was represented by the development of the 'Glasgow Style' focused on the talent of the Glasgow School of Art.



The Oregon Public Library in Oregon, Illinois, U.S. by Pond and Pond, an example of Arts and Crafts building in a Carnegie Library.

United States of America

In the United States, the terms *American Craftsman*, or *Craftsman style* are often used to denote the style of architecture, interior design, and decorative arts that prevailed between the dominant eras of Art Nouveau and Art Deco, or roughly the period from 1910 to 1925. In Canada, the term *Arts and Crafts* predominates, but the term *Craftsman* is also recognized.

While the Europeans tried to recreate the virtuous world of craft labor that was being destroyed by industrialization, the Americans tried to establish a new source of virtue to replace heroic craft production: the tasteful middle-class home. They thought that the simple but refined aesthetics of Arts and Crafts decorative arts would ennoble the new experience of industrial consumerism, making individuals more rational and society more harmonious. In short, the American Arts and Crafts Movement was the aesthetic counterpart of its contemporary political movement, Progressivism. Characteristically, when in Chicago the Arts and Crafts Society began in October 1897, it was at Hull House, one of the first American settlement houses for social reform.

In the United States, the Arts and Crafts Movement spawned a wide variety of attempts to reinterpret European Arts and Crafts ideals for Americans. These included the "Craftsman"-style architecture, furniture, and other decorative arts such as the designs promoted by Gustav Stickley in his magazine, *The Craftsman*. A host of imitators of Stickley's furniture (the designs of which are often mislabelled the "Mission Style") included three companies formed by his brothers.

Europe

The earliest activity in continental Europe was in Belgium around 1890 where the English movement inspired artists and architects such as Gustave Serrurier-Bovy, Henry Van de Velde and a group of avant-garde artists called La Libre Esthétique. Following the unification of Germany in 1871, the Arts and Crafts Movement also took on a strong nationalist theme encouraged by the Bund für Heimatschutz (1897) and the Vereinigte Werkstätten für Kunst im Handwerk, founded in 1898 by Karl Schmidt.

In Austria, the movement found a home in Vienna, inspired by an exhibitions of the works of Charles Rennie Mackintosh and Charles Robert Ashbee. Other examples coloured by Folk Art and, again, nationalism arose in central Europe, including the Hungarian area of the Habsburg Empire and in Scandinavia, such as in Finland which was at that time under Russian domination. In Helsinki, an idealistic artists' colony was designed by Gesellis, Lindgren and Saarinen.

Architecture

The "Prairie School" of Frank Lloyd Wright, George Washington Maher and other architects in Chicago, the Country Day School movement, the bungalow and Ultimate bungalow style of houses popularized by Greene and Greene, Julia Morgan, and Bernard Maybeck are some examples of the American Arts and Crafts and American Craftsman Movement in architecture. Restored and landmark protected examples are still present in America, especially in Berkeley and Pasadena, California, and the sections of other towns originally developed in the era and escaping post-war urban renewal.

Applied arts and crafts

Also influential are the Roycroft community founded by Elbert Hubbard, Joseph Marbella, utopian communities like Byrdcliffe Colony in Woodstock, New York, and Rose Valley, Pennsylvania, developments such as Mountain Lakes, New Jersey, featuring clusters of bungalow and chateau homes built by Herbert J. Hapgood, and the contemporary studio craft movement. Studio pottery — exemplified by the Grueby Faience Company, Newcomb Pottery in New Orleans, Marblehead Pottery, Teco pottery, Overbeck and Rookwood pottery and Mary Chase Perry Stratton's Pewabic Pottery in Detroit, as well as the art tiles made by Ernest A. Batchelder in Pasadena, California, and idiosyncratic furniture of Charles Rohlf's all demonstrate the clear influence of Arts and Crafts Movement. Mission Style, Prairie School, and the 'California bungalow' styles of residential building remain popular in the United States today.

Publications and schools

Arts and Crafts ideals disseminated in America through journal and newspaper writing were supplemented by societies that sponsored lectures and programs. The first such was organized in Boston in the late 1890s, when a group of influential architects, designers, and educators determined to bring to America the design reforms begun in Britain by William Morris; they met to organize an exhibition of contemporary craft objects. The first meeting was held on January 4, 1897, at the Museum of Fine Arts (MFA) to organize an exhibition of contemporary crafts. When craftsmen, consumers, and manufacturers realized the aesthetic and technical potential of the applied arts, the process of design reform in Boston started. Present at this meeting were General Charles Loring, Chairman of the Trustees of the MFA; William Sturgis Bigelow and Denman Ross, collectors, writers and MFA trustees; Ross Turner, painter; Sylvester Baxter, art critic for the Boston Transcript; Howard Baker, A.W. Longfellow Jr.; and Ralph Clipson Sturgis, architect.

The first American Arts and Crafts Exhibition opened on April 5, 1897, at Copley Hall featuring over 1000 objects made by 160 craftsmen, half of whom were women. Some of the supporters for the exhibit were Langford Warren, founder of Harvard's School of Architecture; Mrs. Richard Morris Hunt; Arthur Astor Carey and Edwin Mead, social reformers; and Will Bradley, graphic designer.

The success of this exhibition led to the incorporation of The Society of Arts and Crafts, on June 28, 1897, with a mandate to "develop and encourage higher standards in the handicrafts." The 21 founders were interested in more than sales, and focused on the relationship of designers within the commercial world, encouraging artists to produce work with the highest quality of workmanship and design.

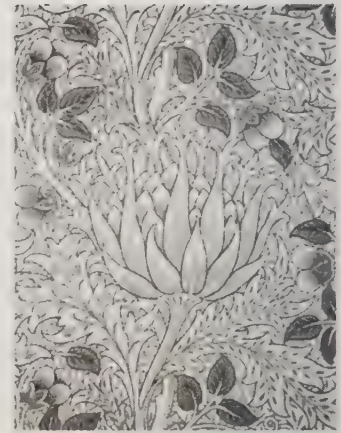
This mandate was soon expanded into a credo, possibly written by the SAC's first president, Charles Eliot Norton, which read:

This Society was incorporated for the purpose of promoting artistic work in all branches of handicraft. It hopes to bring Designers and Workmen into mutually helpful relations, and to encourage workmen to execute designs of their own. It endeavors to stimulate in workmen an appreciation of the dignity and value of good design; to counteract the popular impatience of Law and Form, and the desire for over-ornamentation and specious originality. It will insist upon the necessity of sobriety and restraint, or ordered arrangement, of due regard for the relation between the form of an object and its use, and of harmony and fitness in the decoration put upon it.

Design principles

The Arts and Crafts Movement started as a search for authentic design and decoration and a reaction against the styles that had developed out of machine-production.

Arts and Crafts objects were simple in form, without superfluous decoration, often showing the way they were put together. They followed the idea of "truth to material", preserving and emphasizing the qualities of the materials used. They often had patterns inspired by British flora and fauna and drew on the vernacular, or domestic, traditions of the British countryside. Several designer-makers set up workshops in rural areas and revived old techniques. They were influenced by the Gothic Revival (1830–1880) and were interested in all things medieval, using bold forms and strong colors based on medieval designs. They believed in the moral purpose of art. Truth to material, structure and function had also been advocated by A.W.N. Pugin (1812–1852), a leading exponent of the Gothic Revival.



"Artichoke" wallpaper, by John Henry Dearle for William Morris & Co., circa 1897 (Victoria and Albert Museum).

The Arts and Crafts style was in part a reaction against the style of many of the things shown in the Great Exhibition of 1851, which were ornate, artificial and ignored the qualities of the materials used. The art historian Nikolaus Pevsner has said that exhibits in the Great Exhibition showed "ignorance of that basic need in creating patterns, the integrity of the surface" and "vulgarity in detail". Design reform began with the organisers of the Exhibition itself, Henry Cole (1808–1882), Owen Jones (1809–1874), Matthew Digby Wyatt (1820–1877) and Richard Redgrave (1804–1888). Jones, for example, declared that "Ornament ... must be secondary to the thing decorated", that there must be "fitness in the ornament to the thing ornamented", and that wallpapers and carpets must have no patterns "suggestive of anything but a level or plain". These ideas were taken up by William Morris. Where a fabric or wallpaper in the Great Exhibition might be decorated in a natural motif made to look as real as possible, a William Morris wallpaper, like the Artichoke design illustrated above, would use a flat and simplified natural motif. In order to express the beauty inherent in craft, some products were deliberately left slightly unfinished, resulting in a certain rustic and robust effect.

By the end of the nineteenth century, Arts and Crafts ideals had influenced architecture, painting, sculpture, graphics, illustration, book making and photography, domestic design and the decorative arts, including furniture and woodwork, stained glass, leatherwork, lacemaking, embroidery, rug making and weaving, jewelry and metalwork, enameling and ceramics.

Social principles

The Arts and Crafts movement was influenced by Ruskin's social criticism, which sought to relate the moral and social health of a nation to the qualities of its architecture and design. Ruskin thought the machine was at the root of many social ills and that a healthy society depended on skilled and creative workers. Like Ruskin, Arts and Crafts artists tended to oppose the division of labor and to prefer craft production, in which the whole item was made and assembled by an individual or small group. They were concerned about the decline of rural handicrafts, which accompanied the rise of industry, and they regretted the loss of traditional skills and creativity.

Whereas Cole, Jones and Wyatt had accepted machine production, Morris wedded design criticism to social criticism, insisting that the artist should be a craftsman-designer. Morris and others, for example, Walter Crane and C.R.Ashbee (1863–1942), looked forward to a society of free craftspeople, which they believed had existed in the Middle Ages. "Because craftsmen took pleasure in their work", Morris wrote, "the Middle Ages was a period of greatness in the art of the common people. ... The treasures in our museums now are only the common utensils used in households of that age, when hundreds of medieval churches - each one a masterpiece - were built by unsophisticated peasants."

There was some disagreement as to whether the machine should be rejected completely and opinions changed. Morris was not entirely consistent. He thought production by machinery was "altogether an evil", but when he could find manufacturers willing to work to his own exacting standards, he would get them to make his designs. He said that, in a "true society", where neither luxuries nor cheap trash were made, machinery could be improved and used to reduce the hours of labour. Ashbee, in some respects, started off even more "medievalist" than Morris. At the time of his Guild of Handicraft, founded in 1888, he said, "We do not reject the machine, we welcome it. But we would desire to see it mastered." But after twenty years of pitting his Guild and School of Handicraft guild against modern methods of manufacture, he acknowledged that "Modern civilization rests on machinery." In Germany, Hermann Muthesius and Henry Van de Velde, leading figures in the Deutscher Werkbund (DWB), held opposing views. Muthesius, who was head of design education for the German Government, championed mass production, standardisation and an affordable, democratic art; Van de Velde thought mass production threatened creativity and individuality.

The movement was associated with socialist ideas in the persons of Morris, Crane and Ashbee. Morris eventually spent more of his time on socialist propaganda than on designing and making. Ashbee set up a utopian community of craftsmen.

Influences on later design

Widely exhibited in Europe, the Arts and Crafts movement's qualities of simplicity and honest use of materials inspired designers like Henry van de Velde and movements such as Art Nouveau, the Dutch De Stijl group, Vienna Secession, and eventually the Bauhaus. Pevsner regarded the movement as a prelude to Modernism, which made use of simple forms without ornamentation.

The Irish Arts and Crafts movement is represented by the Honan Chapel (1916) in Cork in the grounds of University College Cork.

In Russia, Viktor Hartmann, Viktor Vasnetsov and other artists associated with Abramtsevo Colony sought to revive the spirit and quality of medieval Russian decorative arts in the movement quite independent from that flourishing in Great Britain.

The Wiener Werkstätte, founded in 1903 by Josef Hoffmann and Koloman Moser, played an independent role in the development of Modernism, with its Wiener Werkstätte Style.

In Japan, Soetsu Yanagi, creator of the Mingei movement promoting folk art in the 1920s, shared the contemporary Japanese interest in Morris and Ruskin and was influenced by the Arts and Crafts Movement.

The British Utility furniture of the 1940s was simple in design and derived from Arts and Crafts principles. Gordon Russell, chairman of the Utility Furniture Design Panel, manufactured in the Coltswoods, which had become a center of Arts and Crafts furniture when Ashbee moved there.

Arts and Crafts buildings in Australia and New Zealand



Cowper Rose, Randwick, Sydney,
Australia



St Ellero, Burwood, Sydney, Australia

Examples

- Red House Bexleyheath, Kent - 1859
- Blackwell - 1898 - an arts and crafts style house in the Lake District of England, built at the turn of the 20th century.
- Derwent House Chislehurst, Kent - 1899
- Spade House Sandgate, Kent - 1900
- Robert R. Blacker House Pasadena, California - 1907
- Gamble House Pasadena, California - 1908
- Oregon Public Library - 1909
- Thorsen House Berkeley, California - 1909
- Whare Ra Havelock North. New Zealand - 1912
- Asilomar Conference Grounds Pacific Grove, California - 1913
- Pierre P. Ferry House Seattle, Washington -

Leading practitioners

- | | | |
|--------------------------|-----------------------------|--------------------------|
| • Charles Robert Ashbee | • Gertrude Jekyll. | • Karl Parsons |
| • Herbert Tudor Buckland | • Edwin Lutyens | • Edward Schroeder Prior |
| • T. J. Cobden-Sanderson | • William Lethaby | • Hugh C. Robertson |
| • Walter Crane | • Charles Rennie Mackintosh | • William Robinson |
| • Nelson Dawson | • A.H.Mackmurdo | • Norman Shaw |
| • Christopher Dresser | • George Washington Maher | • Gustav Stickley |
| • Dirk van Erp | • Bernard Maybeck | • Phoebe Anna Traquair |
| • Ernest Gimson | • Henry Chapman Mercer | • Charles Voysey |
| • Greene & Greene | • Julia Morgan | • Philip Webb |
| • Elbert Hubbard | • William de Morgan | • Christopher Whall |
| | • William Morris | |

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External links

- The Arts & Crafts Society ^[1]
- Craftsman Perspective site devoted to Arts and Crafts architecture ^[2]
- Mary Watts - Cemetery Chapel In Pictures - Icon of the Arts & Craft Movement ^[3]
- "Arts and Crafts Style Guide" ^[4]. *British Galleries*. Victoria and Albert Museum. Retrieved 2007-07-17.
- What is Arts and Crafts ^[5]
- Research resources on the Arts and Crafts at the Winterthur Library ^[6]
- Hewn and Hammered ^[7] dedicated to discussion of the Arts & Crafts movement in art, architecture & design
- Arts & Crafts Antique Gallery ^[8]

Mission Revival Style architecture

Part of the Spanish missions in California series
Architecture of the California missions
Mission Revival Style architecture
California mission clash of cultures

The **Mission Revival Style** was an architectural movement that began in the late 19th century and drew inspiration from the early Spanish missions in California. The movement enjoyed its greatest popularity between 1890 and 1915, through numerous modern residential, commercial, and institutional structures (particularly schools and railroad depots) display this instantly recognizable architectural style. The Mission Inn in Riverside, California is generally considered the largest Mission Revival Style building in the United States.



San Gabriel Civic Auditorium (1927), San Gabriel, California, an example of **Mission Revival Style architecture**.

Characteristics

All of California's missions shared certain design characteristics, owing both to the limited selection of building materials available to the founding *padres* and an overall lack of advanced construction experience. Each installation used massive walls with broad, unadorned surfaces and limited fenestration, wide, projecting eaves, and low-pitched clay tile roofs. Other features included long, arcaded corridors, pierced arches, and curved gables. Exterior walls were coated with plaster (stucco) to shield the adobe bricks beneath from the elements.

Each of these elements are replicated, to varying degrees, in Mission Revival buildings. Modern construction materials and building practices render these characteristics largely cosmetic.

'Give me neither Romanesque nor Gothic;
'much less Italian Renaissance,
'and least of all English Colonial —
'this is California — give me Mission.

Anonymous, 1924



A view looking down an exterior *corredor* at Mission San Fernando Rey de España, a common architectural feature of the Spanish Missions that is often emulated in Mission Revival Style architecture.

Structures designed in the Mission Revival Style

- Alvarado Hotel in Albuquerque, New Mexico, completed in 1902 for Fred Harvey; (demolished in 1970)
- Arrowhead Springs Resort & Hotel, in San Bernardino Mountains, Southern California; (1939), arch: Paul Williams, interiors Dorothy Draper.
- Ponce De Leon Boutique Hotel in St. Petersburg, Florida, completed in 1922
- Caliente Railroad Depot, in Caliente, Nevada, completed in 1923
- California Baptist University, in Riverside, California, the original school buildings built for Neighbors of Woodcraft, completed in 1921
- Castañeda Hotel in Las Vegas, New Mexico, completed in 1898 for Fred Harvey Company
- Four Roses Distillery, in Lawrenceburg, Kentucky. Built in 1910.
- Francis Lederer estate and residence, in West Hills, Los Angeles, completed 1936
- Iao Theater, in Wailuku, Maui Hawaii. Built in 1928.
- Lederer Stables—Canoga Mission Gallery ^[1], in West Hills, Los Angeles, completed in 1936
- Los Angeles Herald-Examiner Building; Julia Morgan, Downtown Los Angeles, 1915.
- Mission Inn, in Riverside, California, completed in 1932
- Santa Fe Railway Depot in San Juan Capistrano, California, completed in 1894
- San Gabriel Civic Auditorium, in San Gabriel, California, completed in 1927
- Southern Pacific Railroad depot in Burlingame, California, completed in 1894
- Stanford University's main quad in Palo Alto, California, Shepley, Rutan and Coolidge; completed in 1891; site-landscape master plan Frederic Law Olmstead
- Union Station in San Diego, California, completed in 1915.
- Villa Rockledge, in Laguna Beach, California, completed in 1935

See also

- Spanish Colonial architecture
- Mediterranean Revival Style architecture
- Pueblo Revival Style architecture
- Spanish Colonial Revival Style architecture
- Ranchos of California

Further reading

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External links

- William J. Dodd~American Architect and Designer ^[2] No longer active site. Redirect to William J. Dodd
- Hewn and Hammered ^[7] dedicated to discussion of the American Arts & Crafts movement and its Mission Revival offshoot

Prairie School

Prairie School was a late 19th and early 20th century architectural style, most common to the Midwestern United States.

The works of the Prairie School architects are usually marked by horizontal lines, flat or hipped roofs with broad overhanging eaves, windows grouped in horizontal bands, integration with the landscape, solid construction, craftsmanship, and discipline in the use of ornament. Horizontal lines were thought to evoke and relate to the native prairie landscape.

The term "Prairie School" was not actually used by these architects to describe themselves (for instance, Marion Mahony used the phrase *The*



Frank Lloyd Wright's home and studio in Oak Park, Illinois

Chicago Group); the term was coined by H. Allen Brooks, one of the first architectural historians to write extensively about these architects and their work ^[citation needed].

The Prairie School developed in sympathy with the ideals and design aesthetics of the Arts and Crafts Movement begun in the late 19th century in England by John Ruskin, William Morris, and others. The Prairie school shared an embrace of handcrafting and craftsman guilds as a reaction against the new assembly line, mass production manufacturing techniques, which they felt created inferior products and dehumanized workers.



Harold C. Bradley House, Madison, WI, by Louis Sullivan and George Grant Elmslie

The Prairie School was also an attempt at developing an indigenous North American style of architecture that did not share design elements and aesthetic vocabulary with earlier styles of European classical architecture. Many talented and ambitious young architects had been attracted by building opportunities stemming from the Great Chicago Fire of 1871. The World's Columbian Exposition (Chicago World's Fair) of 1893 was supposed to be a heralding of the city of Chicago's rebirth. But many of the young Mid-western architects of what would become the Prairie School were offended by the Greek and Roman classicism of nearly every building erected for the fair. In reaction, they sought to create new work in and around Chicago that would display a uniquely modern and authentically American style, which came to be called Prairie.

The designation Prairie is due to the dominant horizontality of the majority of Prairie style buildings which echos the wide, flat, tree-less expanses of the mid-Western United States. The most famous proponent of the style, Frank Lloyd Wright, promoted an idea of "organic architecture", the primary tenet of which was that a structure should look as if it naturally grew from the site. Wright also felt that a horizontal orientation was a distinctly American design motif, in that the younger country had much more open, undeveloped land than found in most older, urbanized European nations.

Architects whose work is considered part of the movement

The Prairie School is mostly associated with a generation of architects employed or influenced by Louis Sullivan or Frank Lloyd Wright, but usually does not include Sullivan himself. Although the Prairie School originated in Chicago, some Prairie School architects moved away spreading the influence well beyond the Midwest. Besides Wright, a partial list of Prairie School architects includes:

- Frank Lloyd Wright
- Percy Dwight Bentley
- John S. Van Bergen
- Lawrence Buck
- Barry Byrne
- Alfred Caldwell
- William Drummond
- George Grant Elmslie
- Marion Mahony Griffin
- Walter Burley Griffin
- Henry John Klutho
- George Washington Maher
- Dwight Heald Perkins
- William Gray Purcell
- Isabel Roberts
- Robert C. Spencer
- Francis Conroy Sullivan
- Claude and Starck
- William LaBarthe Steele
- Andrew Willatzen

Prairie School houses

The **Prairie School** houses (characterized by open plans, horizontal lines, and indigenous materials) were related to the American Arts and Crafts movement (hand craftsmanship, simplicity, function), an alternative to the then-dominant Classical Revival Style (Greek forms with occasional Roman influences). Some firms, like Purcell & Elmslie, however, consciously rejected the term "Arts and Crafts" for their work, which accepted the honest presence of machine worked surfaces. The Prairie School was also heavily influenced by the Idealistic Romantics (better homes would create better people) and the Transcendentalist philosophy of Ralph Waldo Emerson. In turn, the Prairie School architects influenced subsequent architectural idioms, particularly the Minimalists (less is more) and Bauhaus (form follows function), which was a mixture of De Stijl (grid-based design) and Constructivism (which emphasized the structure itself and the building materials).

Architectural historians have debated the reasons why the Prairie School went out of favor by the mid-1920s. Perhaps a serious consideration of one of its own members would be worth their serious attention. In her autobiography, Marion Mahony Griffin writes:

"The enthusiastic and able young men as proved in their later work were doubtless as influential in the office later as were these early ones but Wright's early concentration on publicity and his claims that everybody was his disciple had a deadening influence on the Chicago group and only after a quarter of a century do we find creative architecture conspicuously evident in the United States."

Other Prairie School buildings

An example of Prairie School architecture is the aptly named "Prairie School," a private day school in Racine, Wisconsin, designed by Taliesin Associates (an architectural firm originated by Wright), and located almost adjacent to Wright's Wingspread Conference Center. Mahony's and Griffin's work in Australia and India, notably the collection of homes at *Castlecrag*, New South Wales, are fine examples of how the Prairie School spread far from its Chicago roots. Isabel Roberts' *Veterans'*

Memorial Library in St. Cloud, Florida, is another. The House at 8 Berkley Drive at Lockport, New York was listed on the National Register of Historic Places in 2009.

Modern Day Interest in the Prairie School

Interest in the ideas and designs of the Prairie School artists and architects has grown since the late 1980s, thanks in large part to celebrity collecting habits and high-profile auction results on many of the decorative designs from buildings of the era. In addition to numerous books, magazine articles, videos and merchandise promoting the movement, a number of original Prairie School building sites have become public museums, open for tours and special interactive events. Several not-for-profit organizations and on-line communities have been formed to educate people about the Prairie School movement and help preserve the designs associated with it. Some of these organizations and sites include:

- The Frank Lloyd Wright Building Conservancy ^[1]
- The Frank Lloyd Wright Preservation Trust ^[2]
- Wright In Wisconsin ^[3]
- Taliesin Preservation Commission ^[4]
- Walter Burley Griffin Society of America ^[5]
- Unity Temple Restoration Foundation ^[6]
- Pleasant Home Foundation ^[7]
- Prairie School Traveler weblog ^[8]
- PrairieMod weblog
- Figge Art Museum's Frank Lloyd Wright gallery ^[9]

See also

- St. John's African Methodist Episcopal Church
- The Villa District, Chicago
- Oak Park, Illinois

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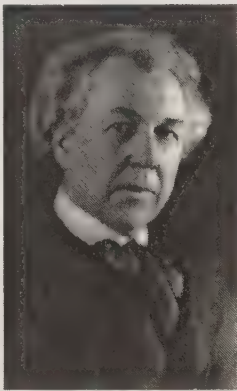
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External links

- Minneapolis Institute of Arts - Prairie School collection ^[10]
- The Prairie School Traveler ^[11]
- Organica.Org--Resource includes in-depth records relating to Purcell & Elmslie, architects ^[12]
- Prairie Styles--An Online Museum of Prairie School Architecture ^[13]
- The Richard Nickel Committee and Photographic Archive ^[14]
- PrairieMod ^[15]

Original and Contemporary Organic Architects

Frank Lloyd Wright

Frank Lloyd Wright	
	
Personal information	
Nationality	American
Born	June 8, 1867 Richland Center, Wisconsin
Died	April 9, 1959 (aged 91) Phoenix, Arizona
Work	
Buildings	Robie House Price Tower Fallingwater Johnson Wax Building Solomon R. Guggenheim Museum Taliesin
Projects	Florida Southern College

Frank Lloyd Wright (born **Frank Lincoln Wright**, June 8, 1867 – April 9, 1959) was an American architect, interior designer, writer and educator, who designed more than 1,000 projects, which resulted in more than 500 completed works. Wright promoted organic architecture (exemplified by Fallingwater), was a leader of the Prairie School movement of architecture (exemplified by the Robie House, the Westcott House, and the Darwin D. Martin House), and developed the concept of the Usonian home (exemplified by the Rosenbaum House). His work includes original and innovative examples of many different building types, including offices, churches, schools, skyscrapers, hotels, and museums. Wright also often designed many of the interior elements of his buildings, such as the furniture and stained glass.

Wright authored 20 books and many articles, and was a popular lecturer in the United States and in Europe. His colorful personal life often made headlines, most notably for the 1914 fire and murders at his Taliesin studio.

Already well-known during his lifetime, Wright was recognized in 1991 by the American Institute of Architects as "the greatest American architect of all time".

Early years

Frank Lloyd Wright was born in the farming town of Richland Center, Wisconsin, United States, in 1867. Originally named Frank Lincoln Wright, he changed his name after his parents' divorce to honor his mother's Welsh family, the Lloyd Joneses. His father, William Carey Wright (1825–1904) was a locally admired orator, music teacher, occasional lawyer and itinerant minister. William Wright had met and married Anna Lloyd Jones (1838/39 – 1923), a county school teacher, the previous year when he was employed as the superintendent of schools for Richland County. Originally from Massachusetts, William Wright had been a Baptist minister but he later joined his wife's family in the Unitarian faith. Anna was a member of the large, prosperous and well-known Lloyd Jones family of Unitarians, who had emigrated from Wales to Spring Green, Wisconsin. Both of Wright's parents were strong-willed individuals with idiosyncratic interests that they passed on to him. In his biography his mother declared, when she was expecting her first child, that he would grow up to build beautiful buildings. She decorated his nursery with engravings of English cathedrals torn from a periodical to encourage the infant's ambition. The family moved to Weymouth, Massachusetts in 1870 for William to minister a small congregation. In 1876, Anna visited the Centennial Exhibition in Philadelphia and saw an exhibit of educational blocks created by Friedrich Wilhelm August Fröbel. The blocks, known as Froebel Gifts, were the foundation of his innovative kindergarten curriculum. A trained teacher, Anna was excited by the program and bought a set of blocks for her family. Young Wright spent much time playing with the blocks. These were geometrically-shaped and could be assembled in various combinations to form three-dimensional compositions. Wright's autobiography talks about the influence of these exercises on his approach to design. Many of his buildings are notable for the geometrical clarity they exhibit.

The Wright family struggled financially in Weymouth and returned to Spring Green, Wisconsin, where the supportive Lloyd Jones clan could help William find employment. They settled in Madison, where William taught music lessons and served as the secretary to the newly formed Unitarian society. Although William was a distant parent, he shared his love of music, especially the works of Johann Sebastian Bach, with his children.

Soon after Wright turned 14 his parents separated. Anna had been unhappy for some time with William's inability to provide for his family and asked him to leave. The divorce was finalized in 1885 after William sued Anna for lack of physical affection. William left Wisconsin after the divorce and Wright claimed he never saw his father again. At this time Wright's middle name was changed from Lincoln to Lloyd. As the only male left in the family, Wright assumed financial responsibility for his mother and two sisters.

Education and work for Silsbee (1885-1888)

Wright attended a Madison high school but there is no evidence he ever graduated. He was admitted to the University of Wisconsin–Madison as a special student in 1886. There he joined Phi Delta Theta fraternity, took classes part-time for two semesters, and worked with a professor of civil engineering, Allan D. Conover. In 1887, Wright left the school without taking a degree (although he was granted an honorary Doctorate of Fine Arts from the University in 1955).

In 1887, Wright arrived in Chicago in search of employment. Resulting from the devastating Great Chicago Fire of 1871 and recent population boom, new development was plentiful in the city. He later recalled that his first impressions of Chicago were that of grimy neighborhoods, crowded streets and disappointing architecture, yet he was determined to find work. Within days, and after interviews with several prominent firms, he was hired as a draftsman with the architectural firm of Joseph Lyman Silsbee. Wright previously collaborated with Silsbee — accredited as the draftsman and the construction supervisor — on the 1886 Unity Chapel for Wright's family in Spring Green, Wisconsin. While with the firm, he also worked on two other family projects: the All Souls Church in Chicago for uncle, Jenkin Lloyd Jones, and the Hillside Home School I in Spring Green for two of his aunts. Other draftsmen that also worked for Silsbee in 1887 included future architects, Cecil Corwin, George W. Maher, and George G. Elmslie. Wright soon befriended Corwin, with whom he lived until he found a permanent home.

In his autobiography, Wright accounts that he also had a short stint in another Chicago architecture office. Feeling that he was underpaid for the quality of his work for Silsbee (at \$8.00 a week), the young draftsman quit and found work as a designer at the firm of Beers, Clay, and Dutton. However, Wright soon realized that he was not ready to handle building design by himself; he left his new job to return to Joseph Silsbee — this time with a raise in salary.

Although Silsbee adhered mainly to Victorian and revivalist architecture, Wright found his work to be more "gracefully picturesque" than the other "brutalities" of the period. Still, Wright aspired for more

progressive work. After less than a year had passed in Silsbee's office, Wright learned that Adler & Sullivan, the forerunning firm in Chicago, were "looking for someone to make the finish drawings for the interior of the Auditorium [Building]." Wright demonstrated that he was a competent impressionist of Louis Sullivan's ornamental designs and two short interviews later, was an official apprentice in the firm.

Adler & Sullivan (1888-1893)

Wright did not get along well with Sullivan's other draftsmen; he wrote that several violent altercations occurred between them during the first years of his apprenticeship. For that matter, Sullivan showed very little respect for his employees as well. In spite of this, "Sullivan took [Wright] under his wing and gave him great design responsibility." As a show of respect, Wright would later refer to Sullivan as *Lieber Meister* (German for "Dear Master"). Wright also formed a bond with office foreman, Paul Mueller. Wright would later engage Mueller to build several of his public and commercial buildings between 1903 and 1923.

On June 1, 1889, Wright married his first wife, Catherine Lee "Kitty" Tobin (1871–1959). The two had met around a year earlier during activities at All Souls Church. Sullivan did his part to facilitate the financial success of the young couple by granting Wright a five year employment contract. Wright made one more request: "Mr. Sullivan, if you want me to work for you as long as five years, couldn't you lend me enough money to build a little house?" With Sullivan's \$5000 loan, Wright purchased a lot at the corner of Chicago and Forest Avenues in the suburb of Oak Park. The existing Gothic Revival house was given to his mother, while a compact Shingle style house was built alongside for Wright and Catherine.

According to an 1890 diagram of the firm's new, 17th floor space atop the Auditorium Building, Wright soon earned a private office next to Sullivan's own. However, that office was actually shared with friend and draftsman George Elmslie, who was hired by Sullivan at Wright's request. Wright had risen to head draftsman and handled all residential design work in the office. As a general rule, Adler & Sullivan did not design or build houses, but they obliged to do so when asked by the clients of their important commercial projects. Wright was occupied by the firm's major commissions during office hours, so house designs were relegated to evening and weekend overtime hours at his home studio. He would later claim total responsibility for the design of these houses, but careful inspection of their architectural style, and accounts from historian Robert Twombly suggest that it was Sullivan that dictated the overall form and motifs of the residential works; Wright's design duties were often reduced to detailing the projects from Sullivan's sketches. During this time, Wright worked on Sullivan's bungalow (1890) and the James A. Charnley Bungalow (1890) both in Ocean Springs, Mississippi, the Berry-MacHarg House (1891) and Sullivan's townhouse (1892) both in Chicago, and the most noted 1891 James A. Charnley House also in Chicago. Of the five collaborations, only the two commissions for the Charnley family still stand.

Despite Sullivan's loan and overtime salary, Wright was constantly short on funds. Wright admitted that his poor finances were likely due to his expensive tastes in wardrobe and vehicles, and the extra luxuries he designed into his house. To compound the problem, Wright's children — including first born Lloyd (b.1890) and John (b.1892) — would share similar tastes for fine goods. To supplement his income and repay his debts, Wright accepted independent commissions for at least nine houses. These "bootlegged" houses, as he later called them, were conservatively designed in variations of the fashionable Queen Anne and Colonial Revival styles. Nevertheless, unlike the prevailing architecture of the period, each house emphasized simple geometric massing and contained features such as bands of horizontal windows, occasional cantilevers, and open floor plans which would become hallmarks of his later work. Eight of these early houses remain today including the Thomas Gale, Parker, Blossom, and Walter Gale houses.



The Walter Gale House (1893) is Queen Anne in style yet features window bands and a cantilevered porch roof which hint at Wright's developing aesthetics

As with the residential projects for Adler & Sullivan, Wright designed his bootleg houses on his own time. Sullivan knew nothing of the independent works until 1893, when he recognized that one of the houses was unmistakably a Frank Lloyd Wright design. This particular house, built for Allison Harlan, was only blocks away from Sullivan's townhouse in the Chicago community of Kenwood. Aside from the location, the geometric purity of the composition and balcony tracery in the same style as the Charnley House likely gave away Wright's involvement. Since Wright's five year contract forbade any outside work, the incident led to his departure from Sullivan's firm. A variety of stories recount the break in the relationship between Sullivan and Wright; even Wright later told two different versions of the occurrence. In *An Autobiography*, Wright claimed that he was unaware that his side ventures were a breach of his contract. When Sullivan learned of them, he was angered and offended; he prohibited any further outside commissions and refused to issue Wright the deed to his Oak Park house until after he completed his five years. Wright couldn't bear the new hostility from his master and thought the situation was unjust. He "threw down [his] pencil and walked out of the Adler and Sullivan office never to return." Dankmar Adler, who was more sympathetic to Wright's actions, later sent him the deed. On the other hand, Wright told his Taliesin apprentices (as recorded by Edgar Tafel) that Sullivan fired him on the spot upon learning of the Harlan House. Tafel also accounted that Wright had Cecil Corwin sign several of the bootleg jobs, indicating that Wright was aware of their illegal nature. Regardless of the correct series of events, Wright and Sullivan did not meet or speak for twelve years.

Transition and experimentation (1893-1900)

After leaving Louis Sullivan, Wright established his own practice on the top floor of the Sullivan designed Schiller Building (1892, demolished 1961) on Randolph Street in Chicago. Wright chose to locate his office in the building because the tower location reminded him of the office of Adler & Sullivan. Although Cecil Corwin followed Wright and set up his architecture practice in the same office, the two worked independently and did not consider themselves partners. Within a year, Corwin decided that he did not enjoy architecture and journeyed east to find a new profession.

With Corwin gone, Wright moved out of the Schiller Building and into the nearby and newly completed Steinway Hall Building. The loft space was shared with Robert C. Spencer, Jr., Myron Hunt, and Dwight H. Perkins. These young architects, inspired by the Arts and Crafts Movement and the philosophies of Louis Sullivan, formed what would become known as the Prairie School. They were joined by Perkins apprentice, Marion Mahony, who in 1895 transferred to Wright's team of drafters and took over production of his presentation drawings and watercolor renderings. Mahony, the first licensed female architect in the United States, also designed furniture, leaded glass windows, and light fixtures, among other features, for Wright's houses. Between 1894 and the early 1910s, several other leading Prairie School architects and many of Wright's future employees launched their careers in the offices of Steinway Hall.

Wright's projects during this period followed two basic models. On one hand, there was his first independent commission, the Winslow House, which combined Sullivanesque ornamentation with the emphasis on simple geometry and horizontal lines that is typical in Wright houses. The Francis Apartments (1895, demolished 1971) Heller House (1896), Rollin Furbeck House (1897), and Husser House (1899, demolished 1926) were designed in the same mode. For more conservative clients, Wright conceded to

design more traditional dwellings. These included the Dutch Colonial Revival style Bagley House (1894), Tudor Revival style Moore House I (1895), and Queen Anne style Charles Roberts House (1896). As an emerging architect, Wright could not afford to turn down clients over disagreements in taste, but even his most conservative designs retained simplified massing and occasional Sullivan inspired details.

Soon after the completion of the Winslow House in 1894, Edward Waller, a friend and former client, invited Wright to meet Chicago architect and planner Daniel Burnham. Burnham had been impressed by the Winslow House and other examples of Wright's work; he offered to finance a four year education at the École des Beaux-Arts and two years in Rome. To top it off, Wright would have a position in Burnham's firm upon his return. In spite of guaranteed success and support of his family, Wright declined the offer. Burnham, who had directed the classical design of the World's Columbian



William H. Winslow House (1893) in River Forest, Illinois

Exposition was a major proponent of the Beaux Arts movement, thought that Wright was making a foolish mistake. Yet for Wright, the classical education of the École lacked creativity and was altogether at odds with his vision of modern American architecture.

Wright relocated his practice to his home in 1898 in order to bring his work and family lives closer. This move made further sense as the majority of the architect's projects at that time were in Oak Park or neighboring River Forest. The past five years had seen the birth of three more children — Catherine in 1894, David in 1895, and Frances in 1898 — prompting Wright to sacrifice his original home studio space for additional bedrooms. Thus, moving his workspace necessitated his design and construction of an expansive studio addition to the north of the main house. The space, which included a hanging balcony within the two story drafting room, was one of Wright's first experiments with innovative structure. The studio was a poster for Wright's developing aesthetics and would become the laboratory from which the next ten years of architectural creations would emerge.



Wright's studio (1898) viewed from
Chicago Avenue

Prairie House

By 1901, Wright had completed about 50 projects, including many houses in Oak Park. As his son John Lloyd Wright wrote:

"William Eugene Drummond, Francis Barry Byrne, Walter Burley Griffin, Albert Chase McArthur, Marion Mahony, Isabel Roberts and George Willis were the draftsmen. Five men, two women. They wore flowing ties, and smocks suitable to the realm. The men wore their hair like Papa, all except Albert, he didn't have enough hair. They worshiped Papa! Papa liked them! I know that each one of them was then making valuable contributions to the pioneering of the modern American architecture for which my father gets the full glory, headaches and recognition today!"

Between 1900 and 1901, Frank Lloyd Wright completed four houses which have since been considered the onset of the "Prairie style". Two, the Hickox and Bradley Houses, were the last transitional step between Wright's early designs and the Prairie creations. Meanwhile, the Thomas House and Willits House received recognition as the first mature examples of the new style. At the same time, Wright gave his new ideas for the American house widespread awareness through two publications in the *Ladies' Home Journal*. The articles were a answer to an invitation from the president of Curtis Publishing Company, Edward Bok, as part of a project to improve modern house design. Bok also extended the offer to other architects, but Wright was the sole responder. "A Home in a Prairie Town" and "A Small House with Lots of Room in it" appeared respectively in the February and July 1901

issues of the journal. Although neither of the affordable house plans were ever constructed, Wright received increased requests for similar designs in following years.

Wright's residential designs were "Prairie Houses" because the design is considered to complement the land around Chicago. These houses featured extended low buildings with shallow, sloping roofs, clean sky lines, suppressed chimneys, overhangs and terraces, using unfinished materials. The houses are credited with being the first examples of the "open plan". Windows whenever possible are long, and low, allowing a connection between the interior and nature, outside, that was new to western architecture and reflected the influence of Japanese architecture on Wright. The manipulation of interior space in residential and public buildings are hallmarks of his style.

Commercial buildings in the Prairie style include Unity Temple, the home of the Unitarian Universalist congregation in Oak Park. As a lifelong Unitarian and member of Unity Temple, Wright offered his services to the congregation after their church burned down in 1904. The community agreed to hire him and he worked on the building from 1905 to 1908. Wright later said that Unity Temple was the edifice in which he ceased to be an architect of structure, and became an architect of space. Many architects consider it the world's first modern building, because of its unique construction of only one material: reinforced concrete. This would become a hallmark of the modernists who followed Wright, such as Mies van der Rohe, and even some post-modernists, such as Frank Gehry.

Many examples of this work are in Buffalo, New York as a result of friendship between Wright and Darwin D. Martin, an executive of the Larkin Soap Company. In 1902, the Larkin Company decided to build a new administration building. Wright came to Buffalo and designed not only the Larkin Administration Building (completed in 1904, demolished in 1950), but also homes for three of the company's executives including the Darwin D. Martin House in 1904.



Hillside Home School, 1902, Taliesin,
Spring Green, Wisconsin

Other Wright houses considered to be masterpieces of the late Prairie Period (1907–1909) are the Frederick Robie House in Chicago and the Avery and Queene Coonley House in Riverside, Illinois. The Robie House, with its soaring, cantilevered roof lines, supported by a 110-foot-long (34 m) channel of steel, is the most dramatic. Its living and dining areas form virtually one uninterrupted space. This building had a profound influence on young European architects after World War I and is sometimes called the "cornerstone of modernism". However, Wright's work was not known to European architects until the publication of the Wasmuth Portfolio.

Midlife controversy and architecture

Family abandonment

Local gossips noticed Wright's flirtations, and he developed a reputation in Oak Park as a man-about-town. His family had grown to six children, and the brood required most of Catherine's attention. In 1903, Wright designed a house for Edwin Cheney, a neighbor in Oak Park, and immediately took a liking to Cheney's wife, Mamah Borthwick Cheney. Mamah Cheney was a modern woman with interests outside the home. She was an early feminist and Wright viewed her as his intellectual equal. The two fell in love, even though Wright had been married for almost 20 years. Often the two could be seen taking rides in Wright's automobile through Oak Park, and they became the talk of the town. Wright's wife, Kitty, sure that this attachment would fade as the others had, refused to grant him a divorce. Neither would Edwin Cheney grant one to Mamah. In 1909, even before the Robie House was completed, Wright and Mamah Cheney eloped to Europe, leaving their own spouses and children behind. The scandal that erupted virtually destroyed Wright's ability to practice architecture in the United States.

Scholars argue that he felt by 1907 that he had done everything he could do with the Prairie Style, particularly from the standpoint of the single family house. Wright was not getting larger commissions for commercial or public buildings, which frustrated him.

What drew Wright to Europe was the chance to publish a portfolio of his work with Ernst Wasmuth, who had agreed in 1909 to publish his work there. This chance also allowed Wright to deepen his relationship with Mamah Cheney. Wright and Cheney left the United States separately in 1910, meeting in Berlin, where the offices of Wasmuth were located.

The resulting two volumes, entitled *Studies and Executed Buildings of Frank Lloyd Wright*, were published in 1910 and 1911 in two editions, creating the first major exposure of Wright's work in Europe. The work contained more than 100 lithographs of Wright's designs and was commonly known as the Wasmuth Portfolio.

Wright remained in Europe for one year (though Mamah Cheney returned to the United States a few times) and set up a home in Fiesole, Italy. During this time, Edwin Cheney granted her a divorce, though Kitty still refused to grant one to her husband. After Wright's return to the United States in late 1910, Wright persuaded his mother to buy land for him in Spring Green, Wisconsin. The land, bought on April 10, 1911, was adjacent to land held by his mother's family, the Lloyd-Joneses. Wright began to build himself a new home, which he called Taliesin, by May 1911. The recurring theme of Taliesin also came from his mother's side: Taliesin in Welsh mythology was a poet, magician, and priest. The family motto was *Y Gwir yn Erbyn y Byd* which means "The Truth Against the World"; it was created by Iolo Morgannwg who also had a son called Taliesin, and the motto is still used today as the cry of the druids and chief bard of the Eisteddfod in Wales.

More personal turmoil

On August 15, 1914, while Wright was working in Chicago, Julian Carlton, a male servant from Barbados who had been hired several months earlier, set fire to the living quarters of Taliesin and murdered seven people with an axe as the fire burned. The dead included Mamah; her two children, John and Martha; a gardener; a draftsman; a workman; and another workman's son. Two people survived the mayhem, one of whom helped to put out the fire that almost completely consumed the residential wing of the house. Carlton swallowed acid immediately following the attack in an attempt to kill himself. He was nearly lynched on the spot, but was taken to the Dodgeville jail. Carlton died from starvation seven weeks after the attack, despite medical attention.

In 1922, Wright's first wife, Kitty, granted him a divorce, and Wright was required to wait one year until he married his then-partner, Maude "Miriam" Noel. In 1923, Wright's mother, Anna (Lloyd Jones) Wright, died. Wright wed Miriam Noel in November 1923, but her addiction to morphine led to the failure of the marriage in less than one year. In 1924, after the separation, but while still married, Wright met Olga (Olgivanna) Lazovich Hinzenburg, at a Petrograd Ballet performance in Chicago. They moved in together at Taliesin in 1925, and soon Olgivanna was pregnant with their daughter, Iovanna. Iovanna was born December 2, 1925 and years later married and divorced Wright's associate Arthur Pieper.

On April 20, 1925, another fire destroyed the bungalow at Taliesin. Crossed wires from a newly installed telephone system were held responsible for the fire, which destroyed a collection of Japanese prints that Wright declared invaluable. Wright estimated the loss at \$250,000 to \$500,000. Wright rebuilt the living quarters again, naming the home "Taliesin III".

In 1926, Olga's ex-husband, Vlademar Hinzenburg, sought custody of his daughter, Svetlana. In October 1926, Wright and Olgivanna were accused of violating the Mann Act and arrested in Minnetonka, Minnesota. The charges were later dropped.

Wright and Miriam Noel's divorce was finalized in 1927, and once again, Wright was required to wait for one year until marrying again. Wright and Olgivanna married in 1928.

California and the textile block houses

Wright also built several houses in the Los Angeles area. Currently open to the public are the Hollyhock House (Aline Barnsdall Residence) in Hollywood and the Anderton Court Shops in Beverly Hills.

Following the Hollyhock House, Wright used an innovative building process in 1923 and 1924, which he called the textile block system where buildings were constructed with precast concrete blocks with a patterned, squarish exterior surface: The Alice Millard House (Pasadena), the John Storer House (West Hollywood), the Samuel Freeman House (Hollywood) and the Ennis House in the Griffith Park area of Los Angeles. During the past two decades the Ennis House has become popular as an exotic, nearby

shooting location to Hollywood television and movie makers. He also designed a fifth textile block house for Aline Barnsdall, the Community Playhouse ("Little Dipper"), which was never constructed. Wright's son, Lloyd Wright, supervised construction for the Storer, Freeman and Ennis House. Most of these houses are private residences closed to the public because of renovation, including the George Sturges House (Brentwood) and the Arch Oboler Gatehouse & Studio (Malibu).

Mature Organic Style

During the later 1920s and 1930s Wright's Organic style had fully matured with the design of Graycliff, Fallingwater and Taliesin West.

[[Image:Graycliff Estate, Frank Lloyd Wright (1926)lthumb.jpg|left|Graycliff, located just south of Buffalo, NY is an important mid-career (1926–1931) design by Wright; it is a summer estate designed for his long-time patrons, Isabelle and Darwin D. Martin. Created in Wright's high Organic style, Wright wrote in a letter to the Martins that "Coming in the house would be something like putting on your hat and going outdoors." Graycliff is comprised of three buildings set within 8.4 acres of landscape, also designed by Wright. Its site, high on a bluff overlooking Lake Erie, inspired Wright to create a home that was transparent, with views through the building to the lake beyond. Terraces and cantilevered balconies also encourage lake views, and water features throughout the landscape were designed by Wright to echo the lake as well.

One of Wright's most famous private residences was built from 1934 to 1937—Fallingwater—for Mr. and Mrs. Edgar J. Kaufmann Sr., at Bear Run, Pennsylvania, near Pittsburgh. It was designed according to Wright's desire to place the occupants close to the natural surroundings, with a stream and waterfall running under part of the building. The construction is a series of cantilevered balconies and terraces, using limestone for all verticals and concrete for the horizontals. The house cost \$155,000, including the architect's fee of \$8,000. Kaufmann's own engineers argued that the design was not sound. They were overruled by Wright, but the contractor secretly added extra steel to the horizontal concrete elements. In 1994, Robert Silman and Associates examined the building and developed a plan to restore the structure. In the late 1990s, steel supports were added under the lowest cantilever until a detailed structural analysis could be done. In March 2002, post-tensioning of the lowest terrace was completed.

Taliesin West, Wright's winter home and studio complex in Scottsdale, AZ, was a laboratory for Wright from 1937 to his death in 1959. Now the home of the Frank Lloyd Wright Foundation and archives, it continues today as the site of the Frank Lloyd Wright School of Architecture.

Wright is responsible for a series of concepts of suburban development united under the term Broadacre City. He proposed the idea in his book *The Disappearing City* in 1932, and unveiled a 12-square-foot (1.1 m²) model of this community of the future, showing it in several venues in the following years. He continued developing the idea until his death.

Usonian Houses

Main article: Usonia

Concurrent with the development of Broadacre City, also referred to as *Usonia*, Wright conceived a new type of dwelling that came to be known as the Usonian House. An early version of the form can be seen in the Malcolm Willey House (1934) in Minneapolis; but the Usonian ideal emerged most completely in the Herbert and Katherine Jacobs First House (1937) in Madison, Wisconsin. Designed on a gridded concrete slab that integrated the house's radiant heating system, the house featured new approaches to construction, including sandwich walls that consisted of layers of wood siding, plywood cores and building paper, a significant change from typically framed walls. Usonian houses most commonly featured flat roofs and were mostly constructed without basements, completing the excision of attics and basements from houses, a feat Wright had been attempting since the early 20th century.

Intended to be highly practical houses for middle-class clients, and designed to be run without servants, Usonian houses often featured small kitchens — called "workspaces" by Wright — that adjoined the dining spaces. These spaces in turn flowed into the main living areas, which also were characteristically outfitted with built-in seating and tables. As in the Prairie Houses, Usonian living areas focused on the fireplace. Bedrooms were typically isolated and relatively small, encouraging the family to gather in the main living areas. The conception of spaces instead of rooms was a development of the Prairie ideal; as the built-in furnishings related to the Arts and Crafts principles from which Wright's early works grew. Spatially and in terms of their construction, the Usonian houses represented a new model for independent living, and allowed dozens of clients to live in a Wright-designed house at relatively low cost. The diversity of the Usonian ideal can be seen in houses such as the Gregor S. and Elizabeth B. Affleck House (1941) in Bloomfield Hills, Michigan, which projects over a ravine; and the Hanna-Honeycomb House (1937) in Palo Alto, California, which features a honeycomb planning grid. Gordon House, completed in 1963, was Wright's last Usonian design.

His Usonian homes set a new style for suburban design that was a feature of countless developers. Many features of modern American homes date back to Wright, including open plans, slab-on-grade foundations, and simplified construction techniques that allowed more mechanization and efficiency in building.

Significant later works

The Solomon R. Guggenheim Museum in New York City occupied Wright for 16 years (1943–1959) and is probably his most recognized masterpiece. The building rises as a warm beige spiral from its site on Fifth Avenue; its interior is similar to the inside of a seashell. Its unique central geometry was meant to allow visitors to easily experience Guggenheim's collection of nonobjective geometric paintings by taking an elevator to the top level and then viewing artworks by walking down the slowly descending, central spiral ramp, which features a floor embedded with circular shapes and triangular light fixtures to complement the geometric nature of the structure. Unfortunately, when the museum was completed, a number of important details of Wright's design were ignored, including his desire for the interior to be painted off-white. Furthermore, the Museum currently designs exhibits to be viewed by walking up the curved walkway rather than walking down from the top level.



Solomon R. Guggenheim Museum, New York City, New York (1959)

The only realized skyscraper designed by Wright is the Price Tower, a 19-story tower in Bartlesville, Oklahoma. It is also one of the two existing vertically-oriented Wright structures (the other is the S.C. Johnson Wax Research Tower in Racine, Wisconsin). The Price Tower was commissioned by Harold C. Price of the H. C. Price Company, a local oil pipeline and chemical firm. It opened to the public in February 1956. On March 29, 2007, Price Tower was designated a National Historic Landmark by the United States Department of the Interior, one of only 20 such properties in the state of Oklahoma.



Wright's Price Tower in Bartlesville, Oklahoma

Other projects

Wright designed over 400 built structures of which about 300 survive as of 2005. Four have been lost to forces of nature: the waterfront house for W. L. Fuller in Pass Christian, Mississippi, destroyed by Hurricane Camille in August 1969; the Louis Sullivan Bungalow of Ocean Springs, Mississippi, destroyed by Hurricane Katrina in 2005; and the Arinobu Fukuhara House (1918) in Hakone, Japan, destroyed in the Great Kantō Earthquake of 1923. The Ennis House in California has also been damaged by earthquake and rain-induced ground movement. In January, 2006, the Wilbur Wynant House in Gary, Indiana was destroyed by fire.

In addition, other buildings were intentionally demolished during and after Wright's lifetime, such as: Midway Gardens (1913, Chicago, Illinois) and the Larkin Administration Building (1903, Buffalo,

New York) were destroyed in 1929 and 1950 respectively; the Francis Apartments and Francisco Terrace Apartments (both located in Chicago and designed in 1895) were destroyed in 1971 and 1974, respectively; the Geneva Inn (1911) in Lake Geneva, Wisconsin was destroyed in 1970; and the Banff National Park Pavilion (1911) in Alberta, Canada was destroyed in 1939. The Imperial Hotel, in Tokyo (1913) survived the Great Kantō earthquake but was demolished in 1968 due to urban developmental pressures.

One of his projects, Monona Terrace, originally designed in 1937 as municipal offices for Madison, Wisconsin, was completed in 1997 on the original site, using a variation of Wright's final design for the exterior with the interior design altered by its new purpose as a convention center. The "as-built" design was carried out by Wright's apprentice Tony Puttnam. Monona Terrace was accompanied by controversy throughout the 60 years between the original design and the completion of the structure.

Florida Southern College, located in Lakeland, Florida, constructed 12 (out of 18 planned) Frank Lloyd Wright buildings between 1941 and 1958 as part of the Child of the Sun project. It is the world's largest single-site collection of Frank Lloyd Wright architecture.

A lesser known project that never came to fruition was Wright's plan for Emerald Bay, Lake Tahoe. Few Tahoe locals know of the iconic American architect's plan for their natural treasure.

The Kalita Humphreys Theater in Dallas, Texas was Wright's last project before his death.

Wright's last design and first European project

A design that Wright signed off on shortly before his death in 1959 – possibly his last completed design – was realised in late 2007 in the Republic of Ireland. Wright scholar and devotee Marc Coleman worked closely with the Frank Lloyd Wright Foundation, dealing with E. Thomas Casey, the last surviving Foundation architect who trained under Wright. Working with the Foundation, Coleman selected an unbuilt design that was originally commissioned for Mr. and Mrs. Gilbert Wieland and due to be built in Maryland, USA. However, the Wielands subsequently had financial problems and the design was shelved. The Foundation looked through its archive of 380 unbuilt designs and selected 4 for Coleman that were the closest fit for his site. In the end, he chose the Wieland house, largely because the topography of his site is virtually identical to that which the building was originally designed for. The completed house, in only the fourth country in which a Wright design has been realised, is attracting broad interest from the international architectural community. Casey visited the site in County Wicklow, but died before construction began.

Community planning

Frank Lloyd Wright was interested in site and community planning throughout his career. His commissions and theories on urban design began as early as 1900 and continued until his death. He had 41 commissions on the scale of community planning or urban design.

His thoughts on suburban design started in 1900 with a proposed subdivision layout for Charles E. Roberts entitled the "Quadruple Block Plan." This design strayed from traditional suburban lot layouts and set houses on small square blocks of four equal-sized lots surrounded on all sides by roads instead of straight rows of houses on parallel streets. The houses — which used the same design as published in "A Home in a Prairie Town" from the *Ladies' Home Journal* — were set toward the center of the block to maximize the yard space and included private space in the center. This also allowed for far more interesting views from each house. Although this plan was never realized, Wright published the design in the Wasmuth Portfolio in 1910.

The more ambitious designs of entire communities were exemplified by his entry into the City Club of Chicago Land Development Competition in 1913. The contest was for the development of a suburban quarter section. This design expanded on the Quadruple Block Plan and included several social levels. The design shows the placement of the upscale homes in the most desirable areas and the blue collar homes and apartments separated by parks and common spaces. The design also included all the amenities of a small city: schools, museums, markets, etc. This view of decentralization was later reinforced by theoretical Broadacre City design. The philosophy behind his community planning was decentralization. The new development must be away from the cities. In this decentralized America, all services and facilities could coexist "factories side by side with farm and home." Notable Community Planning Designs:

1900–1903 – Quadruple Block Plan – 24 homes in Oak Park, IL (unbuilt)

1909 – Como Orchard Summer Colony – Town site development for new town in the Bitterroot Valley, MT

1913 – Chicago Land Development competition – Suburban Chicago quarter section

1934–1959 – Broadacre City – Theoretical decentralized city plan – exhibits of large scale model

1938 – Suntop Homes also known as Cloverleaf Quadruple Housing Project – commission from Federal Works Agency, Division of Defense Housing – low cost multifamily housing alternative to suburban development

1945 – Usonia Homes – 47 homes (3 designed by Wright himself) in Pleasantville, New York

1949 – The Acres, also known as Galesburg Country Homes, 5 homes (4 designed by Wright himself) in Charleston Township, Michigan

Japanese art

Though most famous as an architect, Wright was an active dealer in Japanese art, primarily *ukiyo-e* woodblock prints. He frequently served as both architect and art dealer to the same clients; "he designed a home, then provided the art to fill it". For a time, Wright made more from selling art than from his work as an architect.

Wright first traveled to Japan in 1905, where he bought hundreds of prints. The following year, he helped organize the world's first retrospective exhibition of works by Hiroshige, held at the Art Institute of Chicago. For many years, he was a major presence in the Japanese art world, selling a great number of works to prominent collectors such as John Spaulding of Boston, and to prominent museums such as the Metropolitan Museum of Art in New York. He penned a book on Japanese art in 1912.

In 1920, however, rival art dealers began to spread rumors that Wright was selling retouched prints; this combined with Wright's tendency to live beyond his means, and other factors, led to great financial troubles for the architect. Though he provided his clients with genuine prints as replacements for those he was accused of retouching, this marked the end of the high point of his career as an art dealer. He was forced to sell off much of his art collection in 1927 to pay off outstanding debts; the Bank of Wisconsin claimed his Taliesin home the following year, and sold thousands of his prints, for only one dollar a piece, to collector Edward Burr Van Vleck.

Wright continued to collect, and deal in, prints until his death in 1959, frequently using prints as collateral for loans, frequently relying upon his art business to remain financially solvent

The extent of his dealings in Japanese art went largely unknown, or underestimated, among art historians for decades until, in 1980, Julia Meech, then associate curator of Japanese art at the Metropolitan Museum, began researching the history of the museum's collection of Japanese prints. She discovered "a three-inch-deep 'clump of 400 cards' from 1918, each listing a print bought from the same seller—'F. L. Wright'" and a number of letters exchanged between Wright and the museum's first curator of Far Eastern Art, Sigisbert C. Bosch Reitz, in 1918 to 1922. These discoveries, and subsequent research, led to a renewed understanding of Wright's career as an art dealer.

Death and legacy

Turmoil followed Wright even many years after his death on April 9, 1959 while undergoing surgery in Phoenix, Arizona to remove an intestinal obstruction. His third wife, Olgivanna, ran the Fellowship after Wright's death, until her own death in Scottsdale, Arizona in 1985. That year, it was learned that her dying wish had been that Wright, she and her daughter by a first marriage all be cremated and relocated to Scottsdale, Arizona. By then, Wright's body had lain for over 25 years in the Lloyd-Jones cemetery, next to the Unity Chapel, near Taliesin, Wright's later-life home in Spring Green, Wisconsin. Olgivanna's plan called for a memorial garden, already in the works, to be finished and prepared for their remains. Although the garden had yet to be finished, his remains were prepared and sent to Scottsdale where they waited in storage for an unidentified amount of time before being interred in the memorial area. Today, the small cemetery south of Spring Green, Wisconsin and a long stone's throw from Taliesin, contains a gravestone marked with Wright's name but its grave is empty.



Wright-designed window in Robie House, Chicago (1906)

Personal style and concepts

Wright's creations took his concern with organic architecture down to the smallest details. From his largest commercial commissions to the relatively modest Usonian houses, Wright conceived virtually every detail of both the external design and the internal fixtures, including furniture, carpets, windows, doors, tables and chairs, light fittings and decorative elements. He was one of the first architects to design and supply custom-made, purpose-built furniture and fittings that functioned as integrated parts of the whole design, and he often returned to earlier commissions to redesign internal fittings. Some of the built-in furniture remains, while other restorations have included replacement pieces created using his plans. His Prairie houses use themed, coordinated design elements (often based on plant forms) that are repeated in windows, carpets and other fittings. He made innovative use of new building materials such as precast concrete blocks, glass bricks and zinc comes (instead of the traditional lead) for his leadlight windows, and he famously used Pyrex glass tubing as a major element in the Johnson Wax Headquarters. Wright was also one of the first architects to design and install custom-made electric light fittings, including some of the very first electric floor lamps, and his very early use of the then-novel spherical glass lampshade (a design previously not possible due to the physical restrictions of gas lighting).

As Wright's career progressed, so did the mechanization of the glass industry. Wright fully embraced glass in his designs and found that it fit well into his philosophy of organic architecture. Glass allowed

for interaction and viewing of the outdoors while still protecting from the elements. In 1928, Wright wrote an essay on glass in which he compared it to the mirrors of nature: lakes, rivers and ponds. One of Wright's earliest uses of glass in his works was to string panes of glass along whole walls in an attempt to create light screens to join together solid walls. By utilizing this large amount of glass, Wright sought to achieve a balance between the lightness and airiness of the glass and the solid, hard walls. Arguably, Wright's best-known art glass is that of the Prairie style. The simple geometric shapes that yield to very ornate and intricate windows represent some of the most integral ornamentation of his career.

Wright responded to the transformation of domestic life that occurred at the turn of the 20th century, when servants became a less prominent or completely absent from most American households, by developing homes with progressively more open plans. This allowed the woman of the house to work in her 'workspace', as he often called the kitchen, yet keep track of and be available for the children and/or guests in the dining room. Much of modern architecture, including the early work of Mies van der Rohe, can be traced back to Wright's innovative work.

Wright also designed some of his own clothing. His fashion sense was unique, and he usually wore expensive suits, flowing neckties, and capes. Wright drove a custom yellow 'raceabout' in the Prairie years, a red Cord convertible in the 1930s, and a famously customized 1940 Lincoln for many years. He earned many speeding tickets in each of his vehicles. ^[citation needed]

Colleagues and influences

Wright rarely credited any influences on his designs, but most architects, historians and scholars agree he had five major influences:

1. Louis Sullivan, whom he considered to be his 'Lieber Meister' (dear master),
2. Nature, particularly shapes/forms and colors/patterns of plant life,
3. Music (his favorite composer was Ludwig van Beethoven),
4. Japanese art, prints and buildings,
5. Froebel Gifts ^[citation needed]

He also routinely claimed the architects and architectural designers who were his employees' work as his own design and claimed that the rest of the Prairie School architects were merely his followers, imitators and subordinates. But, as with any architect, Wright worked in a collaborative process and drew his ideas from the work of others. In his earlier days, Wright worked with some of the top architects of the Chicago School, including Sullivan. In his Prairie School days, Wright's office was populated by many talented architects including William Eugene Drummond, John Van Bergen, Isabel Roberts, Francis Barry Byrne, Albert McArthur, Marion Mahony Griffin and Walter Burley Griffin.

The Czech-born architect Antonin Raymond, recognized as the father of modern architecture in Japan, worked for Wright at Taliesin and led the construction of the Imperial Hotel in Tokyo. He subsequently stayed in Japan and opened his own practice. Rudolf Schindler also worked for Wright on the Imperial

hotel. His own work is often credited as influencing Wright's Usonian houses. Schindler's friend Richard Neutra also worked briefly for Wright and became an internationally successful architect.

Later in the Taliesin days, Wright employed many architects and artists who later become notable, such as Aaron Green, John Lautner, E. Fay Jones, Henry Klumb and Paolo Soleri in architecture and Santiago Martinez Delgado in the arts. As a young man, actor Anthony Quinn applied to study with Wright at Taliesin. However, Wright suggested that he first take voice lessons to help overcome a speech impediment.

Bruce Goff never worked for Wright but maintained correspondence with him. Their works can be seen to parallel each other.

Recognition

Later in his life and well after his death in 1959, Wright received much honorary recognition for his lifetime achievements. He received Gold Medal awards from The Royal Institute of British Architects (RIBA) in 1941 and the American Institute of Architects (AIA) in 1949. He was awarded the Franklin Institute's Frank P. Brown Medal in 1953. He received honorary degrees from several universities (including his "alma mater", the University of Wisconsin) and several nations named him as an honorary board member to their national academies of art and/or architecture. In 2000, Fallingwater was named "The Building of the 20th century" in an unscientific "Top-Ten" poll taken by members attending the AIA annual convention in Philadelphia. On that list, Wright was listed along with many of the USA's other greatest architects including Eero Saarinen, I.M. Pei, Louis Kahn, Philip Johnson and Ludwig Mies van der Rohe, and he was the only architect who had more than one building on the list. The other three buildings were the Guggenheim Museum, the Frederick C. Robie House and the Johnson Wax Building.

In 1992, The Madison Opera in Madison, Wisconsin commissioned and premiered the opera *Shining Brow*, by composer Daron Hagen and librettist Paul Muldoon based on events early in Wright's life. The work has since received numerous revivals. In 2000, *Work Song: Three Views of Frank Lloyd Wright*, a play based on the relationship between the personal and working aspects of Wright's life, debuted at the Milwaukee Repertory Theater.

In 1966, the United States Postal Service honored Wright with a Prominent Americans series 2¢ postage stamp.

Family

Frank Lloyd Wright was married three times and fathered seven children: four sons and three daughters. He also adopted Svetlana Milanoff, the daughter of his third wife, Olgivanna Lloyd Wright.

His wives were:

- Catherine "Kitty" (Tobin) Wright (1871–1959). Socialite and Social Worker. Married June 1889; divorced November 1922.
- Maude "Miriam" (Noel) Wright (1869–1930). Artist. Married November, 1923; divorced August 1927.
- Olga Ivanovna "Olgivanna" (Lazovich Milanoff) Lloyd Wright (1897–1985). Dancer and writer. Married August 1928.

One of Wright's sons, Frank Lloyd Wright Jr., known as Lloyd Wright, was also a notable architect in Los Angeles. Lloyd Wright's son (and Wright's grandson), Eric Lloyd Wright, is currently an architect in Malibu, California where he has a practice of mostly residences, but also civic and commercial buildings.

Another son and architect, John Lloyd Wright, invented Lincoln Logs in 1918, and practiced extensively in the San Diego area. John's daughter, Elizabeth Wright Ingraham ^[1], is an architect in Colorado Springs, Colorado. She is the mother of Christine, an interior designer in Connecticut, and Catherine, an architecture professor at the Pratt Institute.

The Oscar-winning actress Anne Baxter was Wright's granddaughter. Baxter was the daughter of Catherine Baxter, a child born of Wright's first marriage. Anne's daughter, Melissa Galt, currently lives and works in Atlanta as an interior designer.

His adopted daughter Svetlana (daughter of Olgivanna) and her son Daniel died in an automobile accident in 1946. Her widower, William Wesley Peters, was later briefly married to Svetlana Alliluyeva, the youngest child and only daughter of Joseph Stalin. They divorced after she could not adjust to the communal lifestyle of the Wright communities, which she compared to life in the Soviet Union under her father, and because of the constant interference of Wright's widow. Peters served as Chairman of the Frank Lloyd Wright Foundation from 1985 to 1991.

A great-grandson of Wright, S. Lloyd Natof, currently lives and works in Chicago as a master woodworker who specializes in the design and creation of custom wood furniture.

Archives

Photographs and other archival materials are held by the Ryerson & Burnham Libraries at the Art Institute of Chicago. The Herbert and Katherine Jacobs Residence and Frank Lloyd Wright Records, 1924–1974, Collection includes drawings, correspondence, and other materials documenting the construction of two homes for the Jacobs as well as research files on Wright's life. The Frank Lloyd Wright in Michigan Collection, 1945–1988, consists of research documents, including photocopied

correspondence between Wright and his clients, used for the book "Frank Lloyd Wright in Michigan." The Wrightiana Collection, c. 1897–1997 (bulk 1949–1969), includes a variety of printed materials and photographs about Wright and his projects. The Joseph J. Bagley Cottage Collection, c. 1916–1925, contains photographs and drawings documenting the Bagley cottage which was completed in 1916.

The architect's personal archives ^[2] are located at Taliesin West in Scottsdale, Arizona. The Frank Lloyd Wright archives include photographs of his drawings, indexed correspondence beginning in the 1880s and continuing through Wright's life, and other ephemera. The Getty Research Center in Los Angeles, California, also has copies of Wright's correspondence and photographs of his drawings in their "Frank Lloyd Wright Special Collection" ^[3]. Wright's correspondence is indexed in *An Index to the Taliesin Correspondence*, ed. by Professor Anthony Alofsin, which is available at larger libraries.

Selected works

Main article: List of Frank Lloyd Wright works

- Frank Lloyd Wright Home and Studio, Oak Park, Illinois, 1889–1909
- William H. Winslow House, River Forest, Illinois, 1894
- Ward Winfield Willits Residence, and Gardener's Cottage and Stables, Highland Park, Illinois, 1901
- Dana-Thomas House, Springfield, Illinois, 1902
- Larkin Administration Building, Buffalo, New York, 1903 (*demolished, 1950*)
- Darwin D. Martin House, Buffalo, New York, 1903–1905
- Unity Temple, Oak Park, Illinois, 1904
- Frederick C. Robie Residence, Chicago, Illinois, 1909
- Taliesin I, Spring Green, Wisconsin, 1911
- Midway Gardens, Chicago, Illinois, 1913 (*demolished, 1929*)
- Imperial Hotel, Tokyo, Japan, 1923 (*demolished, 1968; entrance hall reconstructed at Meiji Mura near Nagoya, Japan, 1976*)
- Hollyhock House (Aline Barnsdall Residence), Los Angeles, California, 1919–1921
- Ennis House, Los Angeles, California, 1923
- Taliesin III, Spring Green, Wisconsin, 1925
- Graycliff, Buffalo, NY 1926
- Fallingwater (Edgar J. Kaufmann Sr. Residence), Bear Run, Pennsylvania, 1935–1937
- First Jacobs House, 1936–1937
- Johnson Wax Headquarters, Racine, Wisconsin, 1936
- Herbert F. Johnson Residence ("Wingspread"), Wind Point, WI, 1937
- Taliesin West, Scottsdale, Arizona, 1937



The Robie House on the University of Chicago campus

- Usonian homes, various locations, 1930s–1950s
- Child of the Sun, Florida Southern College, Lakeland, Florida, 1941–1958
- First Unitarian Society of Madison, Shorewood Hills, Wisconsin, 1947
- V. C. Morris Gift Shop, San Francisco, California, 1948
- Price Tower, Bartlesville, Oklahoma, 1952–1956
- Beth Sholom Synagogue, Elkins Park, Pennsylvania, 1954
- Annunciation Greek Orthodox Church, Milwaukee, Wisconsin, 1956–1961
- Solomon R. Guggenheim Museum, New York, New York, 1956–1959
- Kentuck Knob, Ohiopyle, Pennsylvania, 1956
- The Illinois, mile-high tower in Chicago, 1956 (*unbuilt*)
- Marshall Erdman Prefab Houses, various locations, 1956–1960
- Annunciation Greek Orthodox Church, Wauwatosa, Wisconsin, 1956–1961
- Marin County Civic Center, San Rafael, CA, 1957–1966
- Gammage Auditorium, Tempe, Arizona, 1959–1964

See also

- Frank Lloyd Wright buildings
- Wasmuth Portfolio
- Richard Bock
- Roman brick
- Jaroslav Joseph Polivka
- Frank Lloyd Wright Home and Studio
- Frank Lloyd Wright Building Conservancy
- Frank Lloyd Wright-Prairie School of Architecture Historic District
- List of Frank Lloyd Wright works
- List of Frank Lloyd Wright works by location
- Broadacre City
- Fallingwater

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Selected books and articles on Wright's philosophy

- *An Autobiography*, by Frank Lloyd Wright (1943, Duell, Sloan and Pearce / 2005, Pomegranate; ISBN 0-7649-3243-8)
- *Frank Lloyd Wright: A Primer on Architectural Principles*, by Robert McCarter (1991, Princeton Architectural Press; ISBN 1878271261)

- *Frank Lloyd Wright's Usonian Homes: Designs for Moderate Cost One-Family Homes*, by John Sergeant (1984, Watson-Guption; ISBN 0823071782)
- *Frank Lloyd Wright's Usonian Homes (Wright at a Glance Series)*, by Carla Lind (1994, Pomegranate Communications; ISBN 1566409985)
- "In the Cause of Architecture," *Architectural Record*, March, 1908, by Frank Lloyd Wright. Published in *Frank Lloyd Wright: Collected Writings, vol. 1* (1992, Rizzoli; ISBN 0-8478-1546-3)
- *Natural House, The*, by Frank Lloyd Wright (1954, Horizon Press; ISBN 0517020785)
- *Taliesin Reflections: My Years Before, During, and After Living with Frank Lloyd Wright*, by Earl Nisbet (2006, Meridian Press; ISBN 0-9778951-0-6)
- *Truth Against the World: Frank Lloyd Wright Speaks for an Organic Architecture*, ed. by Patrick Meehan (1987, Wiley; ISBN 0471845094)
- *Understanding Frank Lloyd Wright's Architecture*, by Donald Hoffman (1995, Dover Publications; ISBN 048628364X)
- *Usonia : Frank Lloyd Wright's Design for America*, Alvin Rosenbaum (1993, Preservation Press; ISBN 0891332014)
- *Frank Lloyd Wright*, by Daniel Treiber (2008, Birkhäuser Basel, 2nd, updated edition; ISBN 978-3764386979)

Biographies of Wright

- *Frank Lloyd Wright: Architecture, man in possession of his earth*, by Iovanna Lloyd Wright (1962, Doubleday; OCLC 31514669 ^[4])
- *Many Masks*, by Brendan Gill (1987, Putnam; ISBN 0399132325)
- *Frank Lloyd Wright*, by Ada Louise Huxtable (2004, Lipper/Viking; ISBN 0670033421)
- *Frank Lloyd Wright: a Biography*, by Meryle Secrest (1992, Knopf; ISBN 0394564367)
- *Frank Lloyd Wright: His Life and Architecture*, by Robert Twombly (1979, Wiley; ISBN 0471034002)
- *Frank Lloyd Wright: by Vaccaro, Tony, (2002, Kultur-unterm-Schirm)*
- *The Fellowship: The Untold Story of Frank Lloyd Wright and the Taliesin Fellowship*, by Roger Friedland and Harold Zellman (2006, Regan Books; ISBN 0060393882)
- *Loving Frank*, by Nancy Horan, (2008, Random House, Inc; ISBN 0345494997)

Selected survey books on Wright's work

- *Architecture of Frank Lloyd Wright, The*, by Neil Levine (1996, Princeton University Press; ISBN 0691033714)
- *Architecture of Frank Lloyd Wright: A Complete Catalog, The*, by William Allin Storrer (2007 updated 3rd. ed., University of Chicago Press; ISBN 0-226-77620-4)
- *Frank Lloyd Wright*, by Robert McCarter (1997, Phaidon, London; ISBN 0 7148 31484 (hardback), ISBN 0714838543 (paperback))
- *Frank Lloyd Wright: America's Master Architect*, by Kathryn Smith (1998, Abbeville Publishing Group (Abbeville Press, Inc.); ISBN 0789202875)
- *Frank Lloyd Wright: Architect*, by the Museum of Modern Art (1994, ISBN 087070642X)
- *Frank Lloyd Wright Companion, The*, by William Allin Storrer (2006 Rev. Ed., University of Chicago Press; ISBN 0-226-77621-2)
- *Frank Lloyd Wright: Masterworks*, by Bruce Brooks Pfeiffer (1993, Rizzoli; ISBN 0847817156)
- *Frank Lloyd Wright: Building for Democracy*, by Bruce Brooks Pfeiffer (2004, Taschen; ISBN 3-8228-2757-6)
- *Wrightscapes: Frank Lloyd Wright's Landscape Designs*, by Charles and Berdeana Aguar (2003, McGraw-Hill; ISBN 007140953X)
- *Wright Space: Pattern and Meaning in Frank Lloyd Wright's Houses* by Grant Hildebrand (1991, University of Washington Press; ISBN 0295970057)
- *Frank Lloyd Wright Field Guide*, by Thomas A. Heinz (1999, Academy Editions; ISBN 0-8101-2244-8)
- *Frank Lloyd Wright's Glass Designs*, by Carla Lind (1995, Pomegranate; ISBN 0876544685)
- *Frank Lloyd Wright Complete Works 1943–1959*, by Bruce Brooks Pfeiffer and Peter Gössel (editor) (2009, Taschen; ISBN 978-3-8228-5770-0). *First in a series of three monographs featuring all of Wright's 1,100 designs, both realized and unrealized.*

Selected books about specific Wright projects

- *Fallingwater Rising: Frank Lloyd Wright, E. J. Kaufmann, and America's Most Extraordinary House*, by Franklin Toker (2003, Knopf; ISBN 1400040264)

External links

- Frank Lloyd Wright Foundation ^[5] Official Website
- Frank Lloyd Wright, Wisconsin Historical Society ^[6]
- Frank Lloyd Wright Building Conservancy ^[1]
- Frank Lloyd Wright YouTube ^[7]
- Frank Lloyd Wright Preservation Trust ^[2] – FLW Home and Studio, Robie House
- Frank Lloyd Wright School of Architecture ^[8]

- Frank Lloyd Wright Wisconsin Heritage Tourism Program ^[9]
- Frank Lloyd Wright ^[10] – PBS documentary by Ken Burns and resources
- American System-Built Houses by Frank Lloyd Wright ^[11] – an overview with slideshow.
- Frank Lloyd Wright. Designs for an American Landscape 1922–1932 ^[12]
- Frank Lloyd Wright Buildings Recorded by the Historic American Buildings Survey ^[13]
- Complete list of Wright buildings by location ^[14]
- Sullivan, Wright, Prairie School, & Organic Architecture ^[15]
- Audio interview with Martin Filler on Frank Lloyd Wright ^[16] from *The New York Review of Books*
- Article on the 50th anniversary of Wright's only gas station. ^[17]
- Frank Lloyd Wright and Quebec ^[18]
- Frank Lloyd Wright ^[19] interviewed by Mike Wallace on *The Mike Wallace Interview* recorded September 1 & 28, 1957

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Gustav Stickley

Gustav Stickley	
Born	March 9, 1858 Osceola, Wisconsin
Died	April 21, 1942 (aged 84) Syracuse, New York
Known for	Craftsman furniture

Gustav Stickley (March 9, 1858 – April 21, 1942) was a manufacturer of furniture and the leading proselytizer for the American Arts and Crafts movement, an extension of the British Arts and Crafts movement.

Biography

One of eleven children of German émigrés Leopold and Barbara Schlager Stoeckel, Gustav Stickley was born Gustavus Stoeckel on March 9, 1858, in Osceola, Wisconsin. The eldest surviving son, Stickley experienced the rigors of life upon a small Midwestern farm, forgoing his formal education in 1870 to continue work in his father's field of stonemasonry and help support his struggling family. By early 1876, Stickley's mother and siblings moved to Brandt, Pennsylvania, where Gustav worked in his uncle's chair factory – his first formal training in the furniture industry. His industrious nature led him and his brothers Charles and Albert to form Stickley Brothers & Company in 1883, the same year in which he married Eda Ann Simmons. Within five years, the company was dissolved and Stickley's ambitions led him to partner with Elgin Simonds, a salesman in the furniture trade, to form the firm of Stickley & Simonds in Binghamton, New York. During the 1890s, Stickley divided his efforts between his new enterprise and, with his brother Leopold, served as a foreman of furniture operations at the Auburn State Prison. In 1898 he orchestrated the removal of his business partner and formed the Gustave* Stickley Company (*he dropped the use of the "e" in 1903).

In the summer of 1900 he worked with Henry Wilkinson and, possibly, LaMont A. Warner (soon his first staff designer) to create his first Arts and Crafts works in an experimental line called the New Furniture. In 1901 he changed the name of his firm to the United Crafts, issued a new catalogue written by Syracuse professor Irene Sargent, and began to offer middle class consumers a host of progressive furniture designs in ammonia-fumed quartersawn white oak, as well as other mostly native woods. In October of 1901, Stickley published the first issue of *The Craftsman* magazine, an important vehicle for promoting Arts and Crafts philosophy as well as the products of his factory within the context of articles, reviews, and advertisements for a range of products of interest to the homemaker.

Stickley's new furniture reflected his ideals of simplicity, honesty in construction, and truth to materials. Unadorned, plain surfaces were enlivening by the careful application of colorants so as not to obscure the grain of the wood and mortise and tenon joinery was exposed to emphasize the structural qualities of the works. Hammered metal hardware, in armor-bright polished iron or patinated copper emphasized the handmade qualities of furniture which was fabricated using both handworking techniques and modern woodworking machinery within Stickley's Eastwood, New York factory (now a part of Syracuse, New York). Dyed leather, canvas, terry cloth and other upholstery materials complemented the designs.

His firm's work, both nostalgic in its evocation of handicraft and the pre-industrial era and proto-modern in its functional simplicity, was popularly referred to as being in the Mission style, though Stickley despised the term as misleading. In 1903 he changed the name of his company again, to the Craftsman Workshops, and began a concerted effort to market his works -- by then including furniture as well as textiles, lighting, and metalwork -- as Craftsman products. Ultimately, over 100 retailers across the United States represented the Craftsman Workshops.

In May of 1903 Stickley hired Rochester architect Harvey Ellis. Although Ellis died only a few months later, in January of 1904, he had an immediate and profound effect upon design of *The Craftsman* magazine, its architectural offerings, and the furnishings Stickley was producing, reinforcing the connections between Stickley's work and that of English and Glaswegian designers. During this year Stickley's furniture evolved from solid, monumental forms to lighter shapes, relieved by arches, tapering legs, and in an new experimental line, inlay as decoration. Within a year the inlay designs would be all but dropped from production save special orders, but the broader emphasis on less massive forms would remain. In keeping with this new emphasis, Stickley also began offering furniture in willow to complement the heavier oak designs.

Furthering the development of his concept of the Craftsman home, in late 1903 he announced the formation of the Craftsman Home Builders Club to provide architectural plans from *The Craftsman* to its subscribers. The homes were offered in a number of archetypes familiar to American public -- the farmhouse, town house, cottage, and bungalow, among others. Natural materials and soft colors predominated and interiors were invariably prescribed to include simplified moldings, stained wood, and characteristic features such as built-in cabinets and fireplaces with inglenooks for seating. Although these homes were only rarely innovative in terms of progressive style, designs reflected current approaches to open floor plans, economy of function, and use of novel materials for walls, roofs, and surface treatments.

He moved his headquarters to New York City in 1905 and by 1907 began to acquire property to establish a boarding school for boys in Morris Plains, New Jersey (what is now Parsippany, New Jersey). Craftsman Farms was designed to include vegetable gardens, orchards, dairy cows and chickens. The main house there is constructed from chestnut logs and stone found on the property. As he wrote in *The Craftsman*:

There are elements of intrinsic beauty in the simplification of a house built on the log cabin idea. First, there is the bare beauty of the logs themselves with their long lines and firm curves. Then there is the open charm felt of the structural features which are not hidden under plaster and ornament, but are clearly revealed, a charm felt in Japanese architecture....The quiet rhythmic monotone of the wall of logs fills one with the rustic peace of a secluded nook in the woods.

Although the main house at Craftsman Farms was initially conceived of as a clubhouse for students, lack of interest in the school prompted Stickley to live there with his family instead. The planned school never became a reality. By 1913, changing tastes and the financial strain of his new 12-story Craftsman Building in Manhattan, conceived as a department store, began to take their toll; in 1915 he filed for bankruptcy, stopping publication of *The Craftsman* in December of 1916 and selling Craftsman Farms in 1917.

Gustav Stickley died on April 21, 1942.

Legacy

In recent decades, Stickley and his work have become popularly recognized once again. In 1988, Barbra Streisand paid \$363,000 for a Stickley sideboard from Craftsman Farms; magazines such as *Style 1900* and *American Bungalow* cater to those interested in the Arts and Crafts movement. A major touring exhibition organized by the Dallas Museum of Art, *Gustav Stickley and the American Arts & Crafts Movement*, opened at the Newark Museum on September 15, 2010.

Gustav's brothers Leopold (Lee), Albert, Charles and John George Stickley also produced Arts and Crafts furniture. Although no longer held by the Stickley family, the L. & J.G. Stickley Company continues to operate in Manlius, New York, producing furniture in a variety of styles, including reproductions of Arts and Crafts designs.

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External links

- The Arts and Crafts Antique Gallery - GustavStickley.com^[8]
- Biography from the Arts and Crafts movement website^[1]
- "Gustav Stickley and the Craftsman Home"^[2]
- The Stickley Museum at Craftsman Farms^[3]
- Stickley Furniture - San Francisco^[4]
- Findagrave: Gustav Stickley^[5]
- Craftsman Style^[6]
- The Craftsman Architects Drawings collection at Columbia University^[7]
- Gustav Stickley and the Morris chair^[8]
- *The Craftsman (1901-1916)*.^[9]: Presented here is a full-text digital facsimile of *The Craftsman (1901-1916)*. The monthly journal was dedicated to the products, ideals and philosophy of the Arts and Crafts Movement. *The Craftsman* espoused the ideal of simple, functional design and the "necessity of producing good art as a means to improve public morals and further public happiness" (Foreword from v.2, no.3, 1902).
- *Craftsman homes*.^[10] Stickley, Gustav, 1858-1942. New York, New York: Craftsman Publishing Company, 1909.
- *The Winterthur Library*^[11]- Overview of the collection on Gustav Stickley.
- Hewn and Hammered^[7] dedicated to discussion of the American Arts & Crafts movement, and specifically Gustav Stickley's work
- Craftsman Homes^[12] Updates to the book *Stickley's Craftsman Homes: Plans, Drawings, Photographs* and further information related to Gustav Stickley and his Craftsman Homes

Antoni Gaudí

Antoni Gaudí	
	
Antoni Gaudí by Pau Audouard	
Personal information	
Born	25 June 1852 Reus, or Riudoms (Catalonia, Spain)
Died	10 June 1926 (aged 73) Barcelona, Catalonia, Spain
Work	
Buildings	Sagrada Família, Casa Milà, Casa Batlló
Projects	Parc Güell, Colònia Güell

Antoni Plàcid Guillem Gaudí i Cornet (Catalan pronunciation: [ənˈtoni ɡəwˈði]), (25 June 1852 – 10 June 1926) was a Spanish architect who worked during the Modernisme (Art Nouveau) period but became famous for his unique and highly individualistic designs regarded as beyond the scope of Modernisme. He is sometimes referred to, in English, by the Spanish translation of his name, *Antonio Gaudí*.

Life

Childhood

Antoni Gaudí was born in the province of Tarragona in southern Catalonia on 25 June 1852. While there is some dispute as to his birthplace – official documents state that he was born in the town of Reus, whereas others claim he was born in Riudoms, a small village 3 miles (5 km) from Reus, – it is certain that he was baptized in Reus a day after his birth. The artist's parents, Francesc Gaudí Serra and Antònia Cornet Bertran, both came from families of coppersmiths.

During his youth, Gaudí suffered many times from the rheumatic fevers that were common at the time. This illness caused him to spend much time in isolation, and it also allowed him to spend lots of time alone with nature.

It was this exposure to nature at an early age which is thought to have inspired him to incorporate natural shapes and themes into his later work.

Early career

- 1878–1879: Lampposts for the Plaça Reial at Barcelona
- 1878: Showcase for glove manufacturer Comella. Via this work, used at the World's Fair in Paris, Eusebi Güell came to know the architect.
- 1878–1882: Several designs for the *Obrera Mataronense* at Mataró. Only a very small part of these plans was built, but it shows Gaudí's first use of parabolic arches, here in a *wooden* structure
- 1883–1885: Casa Vicens
- 1883–1885: Villa "El Capricho" at Comillas (Cantabria)
- 1884: Finca Güell: Entrance pavilion and stables for the palace at Pedralbes (first completed building for Eusebi Güell);
- 1885–1889: Palau Güell
- 1884–1891: Completion of the crypt of the Sagrada Família (the crypt had been started by the architect Francisco del Villar in 1882, who had to abandon the project in 1883)
- 1887–1893: Episcopal Palace at Astorga
- 1892–1893: Casa de los Botines at León

Later years

Gaudí was a devout Catholic, to the point that in his later years he abandoned secular work and devoted his life to Catholicism and his *Sagrada Família*. He designed it to have 18 towers, 12 for the 12 apostles, 4 for the 4 evangelists, one for Mary and one for Jesus. One of his closest family members – his niece Rosa Egea – died in 1912, only to be followed by a "faithful collaborator", Francesc Berenguer Mestres, two years later. After these tragedies, Barcelona fell on hard times economically. The construction of *La Sagrada Família* slowed; the construction of *La Colonia Güell* ceased

altogether. Four years later in 1918, Eusebi Güell, his patron, died.

Perhaps it was because of this unfortunate sequence of events that Gaudí changed. He became reluctant to talk with reporters or have his picture taken and solely concentrated on his masterpiece, *La Sagrada Família*. He spent the last few years of his life living in the crypt of the "Sagrada Família".^[citation needed]

On 7 June 1926 Gaudí was hit by a tram. Because of his ragged attire and empty pockets, many cab drivers refused to pick him up for fear that he would be unable to pay the fare. He was eventually taken to a paupers' hospital in Barcelona. Nobody recognized the injured artist until his friends found him the next day. When they tried to move him into a nicer hospital, Gaudí refused, reportedly saying "I belong here among the poor." He died three days later on 10 June 1926, at age 73, with half of Barcelona mourning his death. He was buried in the midst of *La Sagrada Família*.

Although Gaudí was constantly changing his mind and recreating his blueprints, the only existing copy of his last recorded blueprints was destroyed by the anarchists in 1938 during the Spanish Civil War. This has made it very difficult for his workers to complete the church in the fashion Gaudí most likely would have wished. It is for this that Gaudí is known to many as "God's Architect". *La Sagrada Família* is now being completed, but differences between his work and the new additions can be seen.

As of 2007, completion of the Sagrada Família is planned for 2026, which would be the 100th anniversary of Gaudí's death. It is currently at the center of a row over the proposed route of a high-speed rail tunnel that would pass near the church, approximately thirty meters below. Supporters of the tunnel point to many successful tunneling projects under city centers. Detractors cite a metro tunnel in Barcelona's Carmel district that collapsed and destroyed an entire city block on February 1, 2005. The route passes near some of Gaudí's other works, Casa Batlló and Casa Milà, although deep underground.

Artistic style

Gaudí's first works were designed in the style of gothic architecture and traditional Catalan architectural modes, but he soon developed his own distinct sculptural style. French architect Eugene Viollet-le-Duc, who promoted an evolved form of gothic architecture, proved a major influence on Gaudí. The student went on to contrive highly original designs – irregular and fantastically intricate. Some of his greatest works, most notably *La Sagrada Família*, have an almost hallucinatory power.

He once said on the subject of gothic architecture:

Gothic art is imperfect, it means to solve; it is the style of the compass, the formula of industrial repetition. Its stability is based on the permanent propping of abutments: it is a defective body that holds with support... gothic works produce maximum emotion when they are mutilated, covered with ivy and illuminated by the moon.



Gaudí's unfinished masterpiece, *Sagrada Família*, under construction since 1882.

The same expressive power of Gaudí's monumental works exists in his oddly graceful chairs and tables. Gaudí's architecture is a total integration of materials, processes and poetics. His approach to furniture design exceeded structural expression and continued with the overall architectural idea.

Interests

Gaudí, throughout his life, studied nature's angles and curves and incorporated them into his designs and mosaics. Instead of relying on geometric shapes, he mimicked the way men stand upright. The hyperboloids and paraboloids he borrowed from nature were easily reinforced by steel rods and allowed his designs to resemble elements from the environment.

Gaudí was so inspired by nature, he says, because:

Those who look for the laws of Nature as a support for their new works collaborate with the creator.

Because of his rheumatism, the artist observed a strict vegetarian diet, used homeopathic drug therapy, underwent water therapy, and hiked regularly. Long walks, besides suppressing his rheumatism, further allowed him to experience nature.

Popularity

Gaudí's originality was at first ridiculed by his peers. Indeed, he was first only supported by the rich industrialist Eusebi Güell. His fellow citizens referred to the *Casa Milà* as *La Pedrera* ("the quarry"), and George Orwell, who stayed in Barcelona during the Spanish Civil War, admittedly loathed his work. As time passed, though, his work became more famous. He stands as one of history's most original architects.

Social and political influences

The opportunities afforded by Catalonia's socioeconomic and political influences were endless. Catalans such as Antoni Gaudí often showcased the country's diverse art techniques in their works. By mimicking nature, such artists symbolically pushed back the ever-increasing industrial society. Gaudí, among others, promoted the Catalan movement for regaining sovereignty from Spain by incorporating elements of Catalan culture in his designs. Gaudí was involved in politics since he supported the Catalanist political party Regionalist League. For example, in 1924 Spanish authorities (ruled by the dictator Primo de Rivera) closed Barcelona's churches in order to prevent a nationalist celebration (11 September, National Day of Catalonia), Gaudí attended to Saints Justus and Pastor's church and was arrested by the Spanish police for answering in Catalan.

In popular culture

The Alan Parsons Project released *Gaudi*, an album based on the life of Antoni Gaudí, in 1987. Eric Woolfson in 1993 re-engineered the album as a musical, *Gaudi*.

U.S. ambient musician Robert Rich released an album, also named *Gaudí*, in 1991.

Major works

See also: List of Gaudí Buildings

- *Casa Vicens* (1884–1885)
- *Palau Güell* (1885–1889)
- *College of the Teresianas* (1888–1890)
- *Crypt of the Church of Colònia Güell* (1898–1916)
- *Casa Calvet* (1899–1904)
- *Casa Batlló* (1905–1907)
- *Casa Milà (La Pedrera)* (1905–1907)
- *Park Güell* (1900–1914)
- *Sagrada Família* Nativity façade and Crypt of the Sagrada Família church (1884 until his death in 1926, although still under construction as of 2010)



View of the Park Güell, El Carmel,
Barcelona.

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External links

- Gallery of Gaudí's works ^[1]
- Casa Batlló ^[2] (multilingual; requires Adobe Flash)
- Sagrada Família ^[3] (multilingual)
- La Pedrera ^[4] (multilingual; requires Adobe Flash)
- Other Gaudí works ^[5]
- Gaudí: Designer ^[6] (English), (French), (Spanish)
- Hyperboloid structures by Gaudí ^[7]PDF (420 KiB)
- Antoni Plàcid Gaudí i Cornet ^[8] information at Structurae
- Antoni Gaudí ^[9] at the Open Directory Project
- Antoni Gaudí i Cornet ^[10]
- Gaudí's arrest ^[11]PDF (142 KiB) (Catalan)
- Guell Palace Site ^[12] (multilingual)
- Church of Colònia Güell virtual visit ^[13] (multilingual; requires Adobe Flash)
- Gaudí Tours ^[14] (English)
- Gaudí Center Reus ^[15]

fr:Antoni Gaudí

Louis Sullivan

Louis Henri Sullivan	
	
Born	September 3, 1856 Boston, Massachusetts, U.S.
Died	April 14, 1924 (aged 67) Chicago, Illinois, U.S.
Occupation	Architect

Louis Henri Sullivan (September 3, 1856 – April 14, 1924) was an American architect, and has been called the "father of modernism." He is considered by many as the creator of the modern skyscraper, was an influential architect and critic of the Chicago School, was a mentor to Frank Lloyd Wright, and an inspiration to the Chicago group of architects who have come to be known as the Prairie School.

Biography

Louis Sullivan was born to an Irish-born father and a Swiss-born mother, both of whom had immigrated to the United States in the late 1840s. He grew up living with his grandmother in South Reading (now Wakefield), Massachusetts. Louis spent most of his childhood learning about nature while on his grandparent's farm. In the later years of his primary education, his experiences varied quite a bit. He would spend a lot of time by himself wandering around Boston. He explored every street looking at the surrounding buildings. This was around the time when he developed his fascination with buildings and he decided he would one day become a structural engineer/architect. While attending high school Sullivan met Moses Woolson, whose teachings made a lasting impression on him, and nurtured him until his death. After graduating from high school, Sullivan studied architecture briefly at the Massachusetts Institute of Technology. Learning that he could both graduate from high school a year early and pass up the first two years at the Massachusetts Institute of Technology by passing a series of examinations, Sullivan entered MIT at the age of sixteen. After one year of study, he moved to Philadelphia and talked himself into a job with architect Frank Furness.

The Depression of 1873 dried up much of Furness's work, and he was forced to let Sullivan go. At that point Sullivan moved on to Chicago in 1873 to take part in the building boom following the Great Chicago Fire of 1871. He worked for William LeBaron Jenney, the architect often credited with erecting the first steel-frame building. After less than a year with Jenney, Sullivan moved to Paris and studied at the École des Beaux-Arts for a year. Renaissance art inspired Sullivan's mind, and he was influenced to direct his architecture to emulating Michelangelo's spirit of creation rather than replicating the styles of earlier periods. He returned to Chicago and began work for the firm of Joseph S. Johnston & John Edelman as a draftsman. Johnston & Edleman were commissioned for interior design of the Moody Tabernacle, which was completed by Sullivan. In 1879 Dankmar Adler hired Sullivan; a year later, he became a partner in the firm. This marked the beginning of Sullivan's most productive years. And it was at this firm that Sullivan would deeply influence a young designer named Frank Lloyd Wright, who came to embrace Sullivan's designs and principles as the inspiration for his own work.



Prudential Building, also known as the Guaranty Building,
Buffalo, New York, 1894

Adler and Sullivan initially achieved fame as theater architects. While most of their theaters were in Chicago, their fame won commissions as far west as Pueblo, Colorado, and Seattle, Washington (unbuilt). The culminating project of this phase of the firm's history was the 1889 Auditorium Building in Chicago, an extraordinary mixed-use building which included not only a 3000-seat theater, but also a hotel and office building. Adler and Sullivan reserved the top floor of the tower for their own office. After 1889 the firm became known for their office buildings, particularly the 1891 Wainwright Building in St. Louis and the 1899 Carson Pirie Scott Department Store on State Street in Chicago. Louis Sullivan is considered by many to be the first architect to fully imagine and realize a rich architectural vocabulary for a revolutionary new kind of building: the steel high-rise.

Sullivan and the steel high-rise

Prior to the late 19th century, the weight of a multistory building had to be supported principally by the strength of its walls. The taller the building, the more strain this placed on the lower sections of the building; since there were clear engineering limits to the weight such "load bearing" walls could sustain, large designs meant massively thick walls on the ground floors, and definite limits on the building's height.

The development of cheap, versatile steel in the second half of the 19th century changed those rules. America was in the midst of rapid social and economic growth that made for great opportunities in architectural design. A much more urbanized society was forming and the society called out for new, larger buildings. The mass production of steel was the main driving force behind the ability to build skyscrapers during the mid 1880s. As seen with the data below the prices dropped significantly during this period.

Price of Steel at Bessemer Steel Rails from 1867-1895 (\$/ton)

1867- \$166; 1870- \$107; 1875- \$69; 1880- \$68; 1885- \$29; 1890- \$32; 1895- \$32

The people in Midwestern America felt less social pressure to conform to the ways and styles of the architectural past. By assembling a framework of steel girders, architects and builders could suddenly create tall, slender buildings with a strong and relatively delicate steel skeleton. The rest of the building's elements — the walls, floors, ceilings, and windows — were suspended from the steel, which carried the weight. This new way of constructing buildings, so-called "column frame" construction, pushed them up rather than out. The steel weight bearing frame allowed not just taller buildings, but permitted much larger windows, which meant more daylight reaching interior spaces. Interior walls became thinner, which created more usable floor space.

Chicago's Monadnock Building (which was not designed by Sullivan) straddles this remarkable moment of transition: the northern half of the building, finished in 1891, is of load bearing construction, while the southern half, finished only two years later, is column frame. (While experiments in this new technology were taking place in many cities, Chicago was the crucial laboratory. Industrial capital and civic pride drove a surge of new construction throughout the city's downtown in the wake of the 1871 fire.)

The technical limits of weight-bearing masonry had always imposed formal as well as structural constraints; those constraints were suddenly gone. None of the historical precedents were any help, and this new freedom created a kind of technical and stylistic crisis.

Sullivan was the first to cope with that crisis. He addressed it by embracing the changes that came with the steel frame, creating a grammar of form for the high rise (base, shaft, and pediment), simplifying the appearance of the building by breaking away from historical styles, using his own intricate flora designs, in vertical bands, to draw the eye upwards and emphasize the building's vertical form, and relating the shape of the building to its specific purpose. All this was revolutionary, appealingly honest, and commercially successful.

Louis Sullivan coined the phrase "form ever follows function", which, shortened to "form follows function," would become the great battle-cry of modernist architects. This credo, which placed the demands of practical use above aesthetics, would later be taken by influential designers to imply that decorative elements, which architects call "ornament," were superfluous in modern buildings. But Sullivan himself neither thought nor designed along such dogmatic lines during the peak of his career. Indeed, while his buildings could be spare and crisp in their principal masses, he often punctuated their plain surfaces with eruptions of lush Art Nouveau and something like Celtic Revival decorations, usually cast in iron or terra cotta, and ranging from organic forms like vines and ivy, to more geometric designs, and interlace, inspired by his Irish design heritage. Terra cotta is lighter and easier to work with than stone masonry. Sullivan used it in his architecture because it had a malleability that was appropriate for his ornament. Probably the most famous example is the writhing green ironwork that covers the entrance canopies of the Carson Pirie Scott store on South State Street. These ornaments, often executed by the talented younger draftsman in Sullivan's employ, would eventually become Sullivan's trademark; to students of architecture, they are his instantly-recognizable signature.

Another signature element of Sullivan's work is the massive, semi-circular arch. Sullivan employed such arches throughout his career — in shaping entrances, in framing windows, or as interior design.

All of these elements can be found in Sullivan's widely-admired Guaranty Building, which he designed while partnered with Adler. Completed in 1895, this office building in Buffalo, New York was visibly divided into three "zones" of design: a plain, wide-windowed base for the ground-level shops; the main office block, with vertical ribbons of masonry rising unimpeded across nine upper floors to emphasize the building's height; and an ornamented cornice perforated by round windows at the roof level, where the building's mechanical units (like the elevator motors) were housed. The cornice crawls with Sullivan's trademark Art Nouveau vines; each ground-floor entrance is topped by a semi-circular arch.

Because of Sullivan's remarkable accomplishments in design and construction at such a critical point in architectural history, he has sometimes been described as the "father" of the American skyscraper. In truth, many architects had been building skyscrapers before or contemporarily with Sullivan. Chicago itself was replete with extraordinary designers and builders in the late years of the 19th century, including Sullivan's partner Dankmar Adler, as well as Daniel Burnham, and John Wellborn Root. Root was one of the builders of the Monadnock Building (see above). That and another Root design, the Masonic Temple Tower (both in Chicago), are cited by many as the originators of skyscraper aesthetics of bearing wall and column-frame construction respectively.

It may be that Sullivan's prominence in skyscraper history can be credited not only to his brilliance, but in some degree to the myth-making skills of his disciple, Frank Lloyd Wright, and to the impact of Sullivan's own book, *The Autobiography of an Idea*. He may also owe some of his legend to the tragic tint of his later years, which lend this great innovator's story a poignancy which has captured the imagination of student and historian alike.

Later career and decline

In 1890 Sullivan was one of the ten architects, five from the Eastern U.S. and five from the Western U.S., chosen to build a major structure for the "White City", the World's Columbian Exposition, held in Chicago in 1893. Sullivan's massive Transportation Building and huge arched "Golden Door" stood out as the only forward-looking design in a sea of Beaux-Arts historical copies, and the only gorgeously multicolored facade in the White City. Sullivan and fair director Daniel Burnham were vocal about their displeasure with each other. Sullivan was later (1922) to claim that the fair set the course of American architecture back "for half a century from its date, if not longer." His was the only building to receive extensive recognition outside America, receiving three medals from the *Union Centrale des Arts Decoratifs* the following year.

Like all American architects, Adler and Sullivan saw a precipitous decline in their practice with the onset of the Panic of 1893. According to Charles Bebb, who was working in the office at that time, Adler borrowed money to try to keep employees on the payroll. By 1894, however, in the face of continuing financial distress with no relief in sight, Adler and Sullivan dissolved their partnership. The Guaranty Building was considered the last major project of the firm.

By both temperament and connections, Adler had always been the one who brought in new business to the partnership, and after the rupture Sullivan received few large commissions after the Carson Pirie Scott Department Store. He went into a twenty-year-long financial and emotional decline, beset by a shortage of commissions, chronic financial problems and alcoholism. He obtained a few commissions for small-town Midwestern banks (see below), wrote books, and in 1922 appeared as a critic of Raymond Hood's winning entry for the Tribune Tower competition, a steel-frame tower dressed in Gothic stonework that Sullivan found a shameful piece of historicism. He and his former understudy Frank Lloyd Wright reconciled in time for Wright to help fund Sullivan's funeral after he died, poor and alone, in a Chicago hotel room on April 14, 1924. He left a wife and four children. A modest headstone marks his final resting spot in Graceland Cemetery in Chicago's Uptown neighborhood. Only yards away from his resting-place, some of Chicago's lesser-known but much wealthier dead are entombed in handsome and distinctive tombs designed by Sullivan himself. A monument (shown) was later erected in Sullivan's honor, a few feet from his headstone.

Sullivan's legacy is contradictory. Some consider him the first modernist. His forward-looking designs clearly anticipate some issues and solutions of Modernism. However, his embrace of ornament makes his contribution distinct from the Modern Movement that coalesced in the 1920s and became known as the "International Style". To experience Sullivan's built work is to experience the irresistible appeal of his incredible designs, the vertical bands on the Wainwright Building, the burst of welcoming Art Nouveau ironwork on the corner entrance of the Carson Pirie Scott store, the (lost) terra cotta griffins and porthole windows on the Union Trust building, the white angels of the Bayard Building. Except for some designs by his long time draftsman George Grant Elmslie, and the occasional tribute to Sullivan such as Schmidt, Garden & Martin's First National Bank in Pueblo, Colorado (built across the street

from Adler and Sullivan's Pueblo Opera House), his style is unique. A visit to the preserved Chicago Stock Exchange trading floor, now at The Art Institute of Chicago, is proof of the immediate and visceral power of the ornament that he used so selectively. Original drawings and other archival materials from Sullivan are held by the Ryerson & Burnham Libraries in the Art Institute of Chicago and by the Drawings and Archives Department in the Avery Architectural and Fine Arts Library at Columbia University. Fragments of Sullivan buildings are also held in many fine art and design museums around the world.

Preservation

During the postwar era of urban renewal, Sullivan's works fell into disfavor, and many were demolished. In the 1970s growing public concern for these buildings finally resulted in many being saved. The most vocal voice was Richard Nickel, who even held one-man protests of demolitions. Nickel and others sometimes rescued decorative elements from condemned buildings, sneaking in during demolition. This practice led to Nickel's death inside Sullivan's Stock Exchange building, when a floor above him collapsed.

Selected projects

• *See also: Louis Sullivan buildings*

Buildings 1887 - 1895 by Adler & Sullivan

- Martin Ryerson Tomb, Graceland Cemetery, Chicago (1887)
- Auditorium Building, Chicago (1889)
- Carrie Eliza Getty Tomb, Graceland Cemetery, Chicago (1890)
- Wainwright Building, St. Louis (1890)
- Charlotte Dickson Wainwright Tomb, Bellefontaine Cemetery, St. Louis (1892) which is listed on the National Register of Historic Places is considered a major American architectural triumph, a model for ecclesiastical architecture, a "masterpiece", and has been called "the Taj Mahal of St. Louis." Interestingly, the family name appears nowhere on the tomb.
- Union Trust Building (now 705 Olive), St. Louis (1893; street-level ornament heavily altered 1924)
- Guaranty Building (formerly Prudential Building), Buffalo (1894)

Buildings 1887 - 1895 by Louis Sullivan.

- Bayard Building, (now Bayard Condict Building), 65-69 Bleecker Street, New York City (1898). Sullivan's only building in New York, with a glazed terra cotta curtain wall expressing the steel structure behind it.
- Carson Pirie Scott store, Chicago (1899)
- Virginia Hall of Tusculum College, Greeneville, Tennessee, 1901



Transportation Building, Chicago
1893-94

- Van Allen Building, Clinton, Iowa (1914)
- St. Paul's Methodist Church, Cedar Rapids, Iowa (1910)
- Krause Music Store, Chicago (final commission 1922; front façade only)

The banks

By the end of the first decade of the 20th century, Sullivan's star was well on the descent and for the remainder of his life his output consisted primarily of a series of small bank and commercial buildings in the Midwest. Yet a look at these buildings clearly reveals that Sullivan's muse had not abandoned him. When the director of a bank that was considering hiring him asked Sullivan why they should engage him at a cost higher than the bids received for a conventional Neo Classic styled building from other architects, Sullivan is reported to have replied, "A thousand architects could design those buildings. Only I can design this one." He got the job. Today these commissions are collectively referred to as Sullivan's "Jewel Boxes." All are still standing.

- National Farmer's Bank, Owatonna, Minnesota (1908)
- Peoples Savings Bank, Cedar Rapids, Iowa (1912)
- Henry Adams Building, Algona, Iowa (1913)
- Merchants' National Bank, Grinnell, Iowa (1914)
- Home Building Association Company, Newark, Ohio (1914)
- Purdue State Bank, West Lafayette, Indiana (1914)
- People's Federal Savings and Loan Association, Sidney, Ohio (1918)
- Farmers and Merchants Bank, Columbus, Wisconsin (1919)

Lost Sullivans

- Grand Opera House, Chicago. 1880–1927
- Pueblo Opera House, Pueblo, Colorado. 1890–1922. Destroyed by fire.
- New Orleans Union Station, 1892. Demolished 1954.
- Dooly Block, Salt Lake City, Utah. 1891 Demolished 1965.
- Chicago Stock Exchange Building. Adler & Sullivan. 1893–1972

The Trading room from the Stock Exchange was removed intact prior to the building's demolition and was subsequently restored in the Art Institute of Chicago in 1977; the entryway arch (seen at right) stands outside on the northeast corner of the AIC site.

- Zion Temple, Chicago. 1884–?
- Transportation Building, World's Columbian Exposition, Chicago. Adler & Sullivan. 1893–94. An exposition building, it was only built to last a year.
- Louis Sullivan Bungalow, destroyed in Hurricane Katrina. Frank Lloyd Wright also claimed credit for the design.

- Schiller Building (later Garrick Theater), Chicago. Adler & Sullivan. 1891–1961.
- Third McVickers Theater, Chicago. Adler & Sullivan. 1883?–1922.
- Thirty-Ninth Street Passenger Station, Chicago. Adler & Sullivan. 1886–1934.
- Standard Club, Chicago. Adler & Sullivan. 1888–1910.
- Pilgrim Baptist Church. Adler & Sullivan. 1891–2006. Destroyed by fire, January 6, 2006.
- Wirt Dexter Building. Adler & Sullivan. 1887–2006. Destroyed by fire, October 24, 2006.
- George Harvey House. Adler & Sullivan. 1888–2006. Destroyed by fire, November 4, 2006.

Images



Union Trust Building



Wainwright Building



Auditorium Building



Chicago Stock
Exchange
Building



The Van
Allen
Building



The Van Allen Building,
Column Capital



Detail of ornamentation of
the Van Allen Building



Gage
Building
(on right)



National Farmer's Bank of
Owatonna



People's Federal Savings
and Loan Association



Harold C. Bradley House,
Wisconsin



Krause Music Store

See also

- Louis Sullivan buildings
- Richard Bock

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External links

- Lieber-Meister - The Louis Sullivan Page ^[1]
- Sullivan at 150 - extensive list and photos ^[2]
- Tribute to Louis Sullivan - 150 Years ^[3]
- Louis Sullivan at 150, Chicago History museum. ^[4]
- Article on fragments of Adler and Sullivan Buildings in Chicago ^[5]
- Louis Sullivan ^[6] at the Open Directory Project
- Louis Sullivan ^[7] at www.prairiestyles.com
- "Sullivan's Banks" documentary by Heinz Emigholz ^[8]
- Louis Sullivan ^[9] at Find a Grave

- Graceland Cemetery Biography ^[10]
- Louis Sullivan Collection ^[11] - images, bio
- Louis Sullivan Buildings Extant in Chicago ^[12] - photographs, descriptions, maps

John Lautner

John Edward Lautner	
Personal information	
Nationality	American
Born	July 16, 1911 Marquette, Michigan
Died	October 24, 1994 (aged 83) Los Angeles, California
Work	
Practice	John Lautner
Buildings	Malin Residence ("Chemosphere") Pearlman Mountain Cabin Sheats Residence Arango Residence Elrod Residence

John Lautner (16 July 1911 - 24 October 1994) was an influential American architect whose work in Southern California combined progressive engineering with humane design and dramatic space-age flair.

Biography

Lautner was born in Marquette, Michigan in 1911 and was of mixed Austrian and Irish descent. His father John Edward Lautner, who migrated from Germany ca. 1870, was self-educated, but gained a place at the University of Michigan as an adult and then studied philosophy in Göttingen, Leipzig, Geneva and Paris. In 1901 he was appointed as head of French and German at the recently founded Marquette Northern State Normal School (now Northern Michigan University) , where he later became a teacher. His mother Vida Cathleen Gallagher was an interior designer and an accomplished painter.

The Lautners were keenly interested in art and architecture and in May 1918 their Marquette home "Keepsake", designed by Joy Wheeler Dow, was featured in *American Architecture*. A crucial early influence in Lautner's life was the construction of the family's idyllic summer cabin, "Midgaard", sited

on a rock shelf on a remote headland on the shore on Lake Superior. The Lautners designed and built the cabin themselves and his mother designed and painted all the interior details, based on her study of Norse houses.

In 1929 Lautner enrolled in the Liberal Arts program at his father's college (now renamed Northern State Teachers College), where he studied philosophy, ethics, physics, literature, drafting, art and architectural history, read the work of Immanuel Kant and Henri Bergson, played woodwinds and piano and developed an interest in jazz. He furthered his studies Boston, Massachusetts and New York City. In 1933 Lautner graduated with a degree in liberal arts.

In April 1933, after reading the autobiography of Frank Lloyd Wright Vida Lautner approached the architect, who had recently launched his apprenticeship program at Taliesin. Lautner was quickly admitted to the Fellowship but he had recently become engaged to a neighbour, Mary Faustina ("MaryBud") Roberts and could not afford the fees, so Vida approached MaryBud's mother, who agreed to pay for the couple to join the program. He soon realised that he had little interest in formal drafting and avoided the Taliesin drafting room, preferring daily duties of "carpenter, plumber, farmer, cook and dishwasher, that is an apprentice, which I still believe is the real way to learn" . From 1933-1939 he worked and studied under Wright at the studios in Wisconsin and Arizona, alongside other renowned artists and architects like E. Fay Jones, Paolo Soleri and Santiago Martinez Delgado.

Lautner progressed rapidly under Wright's mentorship. By 1934—the year he and MaryBud married—he was preparing design details for a Wright house in Los Angeles for Alice Millard, working on the Playhouse and Studios at Taliesin, and he had the first of many articles (under the masthead "At Taliesin") published in the *Wisconsin State Journal and Capital Times*. The following year he was assigned to what became a two-year project supervising a Wright-designed house in Marquette for MaryBud's mother. In 1937 he agreed to oversee the construction of the Johnson residence "Wingspread" (his personal favorite among the Wright projects he worked on) near Racine, Wisconsin and traveled with Wright to supervise photography of the Malcolm Willey House in Minneapolis, Minnesota, which became a key source for his own small houses. He was also deeply involved in the construction of the Drafting Room at Taliesin West -- which influenced the design of his Mauer House (1946) -- collated photographs of Wright's work for a 1938 special issue of *Architectural Forum* and later briefly returned to Taliesin to help assemble models and materials for a 1940 Museum of Modern Art exhibition.

Lautner left the Fellowship in early 1938 (primarily because MaryBud was pregnant) but he told his mentor that, while seeking an independent career, he remained "ready to do anything you or your Fellowship need". They worked together on around eleven Los Angeles projects over the next five years and their association continued sporadically until Lautner established his own practice in 1947. The Lautners arrived in Los Angeles in March 1938 and their first child Karol was born in May. Lautner's first independent project was a low-cost \$2500 one-bedroom frame house for the Springer family, built with his contractor friend Paul Speer, but this was to be the only product of their brief

collaboration. In September 1938 Wright contacted him and this led to Lautner's supervision of a series of Los Angeles domestic projects, the Sturges, Green, Lowe, Bell and Mauer houses.

His first significant solo project was his own Los Angeles home, the Lautner House (1939), which helped to establish his name—it was the subject of Lautner's first article on his own work, published in the June-July edition of *California Arts & Architecture*, and it was featured in *Home Beautiful* where it was lauded by Henry-Russell Hitchcock as "the best house in the United States by an architect under thirty". During this period Lautner worked with Wright on the designs of the Sturges House in Brentwood Heights, California and on the unbuilt Jester House. Lautner supervised the building of the Sturges House for Wright, but during construction he ran into serious design, cost and construction problems which climaxed with the threat of legal action by the owners, forcing Wright to bring in students from Taliesin to complete repairs.

In the meantime, the Bell and Green projects had both stalled due to rising costs; the Greens canceled, but Wright gave the Bell commission to Lautner, who also inherited the Mauer House when Wright failed to finish the working drawings in time and the Mauers dropped Wright, engaging Lautner in his place. Although the Mauer House was not finished for another five years, the Bell House was quickly completed and it consolidated the success of the Lautner House, earning him wide praise and recognition—the University of Chicago solicited plans and drawings for use as a teaching tool, and it featured in numerous publications over the next few years including the *Los Angeles Times*, a 3-page spread in the June 1942 issue of *Arts and Architecture*, the May 1944 issue *House and Garden* (which declared it "the model house for California living"), a *California Designs* feature centering on the Bell and Mauer houses, *Architectural Forum*, and *The Californian*.

During 1941 Lautner was again brought in to oversee two more Wright projects that had run into trouble: the redesign of the Ennis House and an ill-fated project for a lavish Malibu residence ("Eaglefeather") for filmmaker Arch Oboler, which was beset by many problems (including the tragic drowning of Oboler's son in a water-filled excavation) and ultimately never completed, although a Lautner-designed retreat for Oboler's wife was eventually built.

During 1942 he designed a caretaker's cottage for the Astor Farm (since demolished) and in 1943 he joined the Strutron Company, where he worked on wartime military construction and engineering projects in California, giving him valuable exposure to current developments in construction technology. This also marked the end of his professional association with Frank Lloyd Wright.

In 1944 Lautner pursued joint ventures with architects Samuel Reisbord and Whitney R. Smith before becoming a design associate in the practice of Douglas Honnold. He collaborated with Honnold on several projects including the Coffee Dan's on Vine St and Broadway and a remodel of the Beverly Hills Athletic Club (since demolished) as well as two solo projects, the Mauer House and the Eisele Guest House. Another significant landmark this year was the article "Three Western Homes" in the March edition of *House & Garden*, which included floor plans of the Bell Residence and four (uncredited) photos of the house by Julius Shulman. This marked the start of a lifelong association

between architect and photographer and over the next fifty years Shulman logged some 75 assignments on various Lautner projects (for Lautner and other clients) and his photos of Lautner's architecture have appeared in at least 275 articles.

Lautner left the Honnold practice in 1947, primarily because he had begun a relationship with Honnold's wife Elizabeth Gilman (although the two men reportedly remained friends). He separated from MaryBud (they divorced later that year) and he moved into the Honnold residence at 1818 El Cerrito Place, where he established his own design office and embarked on a string of significant design projects including the Carling Residence, the Desert Hot Springs Motel, the Gantvoort Residence and Henry's Restaurant in Glendale. Lautner soon established a high media profile and throughout the late 1940s and early 1950s his work featured regularly in both popular and professional publications including *Architectural Record*, *Arts & Architecture*, *House & Garden*, *Ladies' Home Journal* and the *Los Angeles Times*.

Lautner and Gilman married in 1948 and MaryBud returned to Marquette with their four children, daughters Karol Lautner (b. 1938), Mary Beecher Lautner (b. California, 1944), Judith Munroe Lautner (b. California, 1946) and son Michael John Lautner (b. Astor Farm, Indio, California, 1942). His output that year included the Tower Motors Lincoln-Mercury Showroom in Glendale and the Sheats "L'Horizon" Apartments but most of the other designs dating from that year were domestic commissions that were never built.

There were more important commissions in 1949-50 including the Dahlstrom Residence, Googie's Coffee House and the UPA Studios in Burbank. During 1950 he was part of a group exhibition of sixteen California architects at Scripps College in Claremont, California, and in 1951 his work was included in Harris and Bonenberg's influential guidebook *A Guide to Contemporary Architecture in Southern California* (Watling, 1951). Lautner obtained his architectural license in 1952 and in February *House and Home* published the genre-defining Douglas Haskell article "Googie Architecture" which included two Shulman photographs of the L.A. restaurant.

From the late 1940s until his death, Lautner worked primarily on designing domestic residences. His early work was on a relatively modest scale but in later years, as his reputation grew and his client base became more affluent, his design projects became increasingly grand, culminating in the palatial 25000 sq ft (2300 m²) Arango residence in Acapulco, Mexico. This project, along with his appointment as Olympic Architect for the 1984 Summer Olympic Games in Los Angeles, were among the highlights of his later career.

After many years of chronic illness Elizabeth Lautner died in 1978; in 1982 Lautner married her carer, Francesca. Lautner's last years were also marred by declining health and loss of mobility and for the last few years of his life he was unable to work, and his practice owed its continued existence to the unflagging support of his client James Goldstein. On Lautner's death in 1994, his protégé Helena Arahuete took over the practice, which continues today.

In recent years Lautner's work has undergone a significant reappraisal, particularly through the efforts of the Hammer Museum, architect Frank Escher and architectural historian Nicholas Olsberg. In 2009 he was the subject of a documentary feature film, *Infinite Space: The Architecture of John Lautner*.

Architecture and influence

John Lautner designed over 200 architectural projects during his career, but many designs for larger buildings were never realised. His extant body of work is now dominated by his domestic commissions; although he designed numerous commercial buildings including Google's, Coffee Dan's and Henry's restaurants and the Lincoln Mercury Showroom in Glendale, sadly, most of these buildings have since been demolished. With a handful of exceptions (e.g. the Arango Residence in Acapulco, the Turner House in Aspen, Colorado, the Harpel House #2 in Anchorage, Alaska) nearly all of Lautner's extant buildings are in California, mostly in and around Los Angeles.

His distinctive application of the principles of Organic Architecture was of course profoundly influenced by his apprenticeship under Frank Lloyd Wright. Speaking of his time at Taliesin, he recalled:

... Mr Wright was around all the time pointing out things that contributed to the beauty of the space, or the building, or the function of the kitchen, or the dining room, or what-have-you. And also the details of construction: how a certain way of detailing, which he would call grammar, contributed to the whole idea, the whole, the total expression. And then he kept accenting the idea that there wasn't any real architecture unless you had a whole idea ... So I really learned that you have to have a major total idea or it's nothing, you know; it's just an assembly. What most people do is is an assembly of cliches or facades or what-have-you ...

Throughout his life Lautner was a passionate admirer of his mentor (to whom he typically referred as "Mr Wright") and he remained a dedicated practitioner of Organic Architecture. His oral history interviews reveal that he had little regard for the International Style and its leading architects:

None of them had anything like Frank Lloyd Wright ... I actually heard in person Gropius, Corbusier, van der Rohe, and all of the big ones. And they're **nothing** compared to Frank Lloyd Wright. They're just **nothing**. So when people want to discuss it with me, it's just crazy, that's all. [laughter]

Nevertheless, even during the time he worked under Wright, Lautner sought to establish his own individual and distinctive style:

...I purposely didn't copy any of Mr Wright's drawings or even take any photographs because I was a purist. I was [an] idealist. I was going to work from my own philosophy, and that's what he wanted apprentices to do, too: that wherever they went, they would contribute to the infinite variety of nature by being individual, creating for individuals a growing, changing thing. Well practically none of them were able to do it. I mean, I am one of two or three that may have done it, you know ...

Although his earlier works not surprisingly displayed some of the influence of his mentor, Lautner gradually developed his own style and consciously avoided anything that could be classified as "Wright-influenced". An exception among his later commissions to this was the Wolff House in West Hollywood (1963) which was often cited by his critics as a "Wrightian" building, much to his chagrin, but as he explained in 1986:

Yeah, that's what they have to grab on [to]. And that's a pain in the neck too, because the reason it is [Wrightian], is because the client, Wolff, asked for that. He wanted a Frank Lloyd Wright kind of house, and so I had to respect his request as a client. And that's the first and only time I did anything similar [to Wright]. And immediately everybody recognized it, and they think it's my best work, when it's the easiest. I could do those any time of the day or night. I could do a Frank Lloyd Wright house, but doing my own are more original.

Lautner's approach to architecture embodied many of Wright's philosophies and preoccupations, above all, the notion of a building as a "total concept". Like Wright, his work also shows a strong preoccupation with essential geometric forms—the circle and the triangle are dominant motifs in both his overall designs and his detailing—and his houses are similarly rooted in the idea of integrating the house into its location and creating an organic flow between indoor and outdoor spaces, although Lautner's work arguably took the latter concept to even greater heights.

Another point of similarity is that, like Wright, many of Lautner's houses were sited in elevated locations or 'difficult' sites—hillsides or seashores—and were expressly designed to take full advantage of the vistas these sites offered; he also followed Wright's dictum of building on a slope rather than on the very top of a hill.

Lautner's work is especially significant for its radical expansion of both the technical and spatial vocabulary of domestic architecture. He achieved this through his use of the latest building technologies and materials—e.g. his pioneering use of glue-laminated plywood beams, steel beams and sheeting, and especially his ongoing exploration of the architectural possibilities of reinforced concrete—and through his use of non-linear, open-plan and multi-level layouts, shaped and folded concrete forms, skylights and light-wells and panoramic expanses of plate glass. Another key characteristic of Lautner's architecture is his heterogeneous approach, not only in his overall concepts—each Lautner building is a unique design solution—but also in his use of materials, as Jean-Louis Cohen notes in his essay "John Lautner's Luxuriant Tectonics":

There is absolutely no dogma in Lautner's attitude to materials; as a result he never subordinates the design concept of his buildings to any rigid rule that would require the primacy of a single material in a project. Even where he demanded rigorous continuity and integrity, as with wood in the Walstrom House and concrete at Marbrisa ... he never allowed that to undermine the sense of structure and always took into account the need for a certain structural logic ... He was happy to bring together wood and concrete ... as he did in the Desert Hot Springs Motel ... to have cables meet concrete and plastic, as in the Tolstoy House, to carry a wooden roof on steel supports, as in the Garcia House, or, so evident in the Chemosphere, to allow three radically different materials to work with each other -- a structure of of laminated lumber to enclose the dwelling area, metal struts to carry it, those struts bolted onto the vertical concrete column that anchors the unit to the hill.

It is ironic that, although famous Lautner works like the Carling and Harpel houses, the Chemosphere and the Sheats-Goldstein Residence have become inextricably linked with Los Angeles in the public imagination, Lautner repeatedly expressed his dislike of California. In his oral history interviews he was highly critical of the standard of architecture in Los Angeles, and idealised the rural Michigan environment of his youth, as he recalled in 1986:

My childhood, I had a hundred miles of beaches, private beaches, you know: no people, no nothing. I mean, just go swimming anywhere you want, and no problem. The coast here to me is just ugly, you know, it's crazy. Malibu is nothing to me, it's just crazy." ... Oh it was depressing. I mean, when I first drove down Santa Monica Boulevard, it was so ugly I was physically sick for the first year I was here. Because after living in Arizona and Michigan and Wisconsin, mostly out in the country, and mostly with good architecture ... this was the ugliest thing I'd ever seen ... If you tried to figure out how to make a row of buildings ugly, you couldn't do it any better than it's been done [here]. I mean they're just ugly, naturally ugly, all the way. There isn't a single, legitimate, good-looking thing anywhere.

Major works

Foster Carling Residence

One of Lautner's most significant early works, this house embodies many of his central design concerns and includes key features that he would continue to explore and develop throughout his career. It was also important as the project that united him with builder John de la Vaux. Fortuitously, the pair met through their wives, who knew each other socially—at the time, Lautner was having trouble finding contractors to work on his houses, and de la Vaux, a boat builder, was keen to move into housing construction. At his wife's suggestion de la Vaux approached Lautner and offered to build the Carling House, and they sealed the deal with a handshake. As de La Vaux recounted in the 2009 Lautner documentary, the project was briefly halted by a rare snowstorm that dumped more than six inches of snow on the Hollywood area. Lautner's design incorporates many innovative features: he used external steel cantilever beams to support the roof of the hexagonal main living area, creating a completely open space free of any internal supports, and the design and situation combine to afford 360-degree views across Los Angeles. Another striking feature is the movable wall-seat; one entire wall section of the living area (which has a built-in couch) is hinged on one side and supported by a castor on the other, allowing the entire structure to swing out, opening the room out to the adjoining terrace (an idea he revisited with the opening the Turner Residence in Aspen). There is also a pool which partly intrudes into the living area under a sheet of plate glass (a feature that he revisited to even greater effect in the Elrod House). The Carling House has become one of Lautner's most celebrated designs and marked the beginning of his fruitful collaboration with de la Vaux through seven major projects including the famous "Chemosphere".

Googie

Although best known for his residential commissions, Lautner was also a founder of the commercial genre known as Googie architecture. Alan Hess, author of *Googie: Fifties Coffeeshop Architecture*

traces the origins of the style to the three Coffee Dan's restaurants designed by Lautner in the early Forties. The term "Googie architecture" was reportedly coined ca. 1952 by Yale University professor Douglas Haskell after he spotted the Lautner-designed Googie's Coffee Shop while driving through Hollywood with renowned architectural photographer Julius Shulman. Haskell used the term as a nickname in a 1952 *House and Home* magazine article on the new design style and it stuck, although it soon came to be used as a derogatory term in 'serious' architectural circles.

Googie's Coffee Shop, designed in 1949, stood at the corner of Sunset Strip and Crescent Heights, next to the famous Schwab's Pharmacy; regrettably it was demolished in 1989. It was distinctive for its expansive glass walls, arresting angular form, and exuberant signage oriented to car traffic: an advertisement for itself. Another key Lautner work in the Googie 'genre' was Henry's Restaurant in Pomona; its vaulted roof, resembling an inverted boat hull, arched over the interior booths and the large exposed beams (made from glue-laminated timber) carried through to the exterior, where they supported a slatted awning that shaded the drive-in area. Other chains such as Tiny Naylor's, Ship's, Norm's and Clock's quickly imitated the look, which demonstrated its commercial value.

Googie became part of the American postwar *Zeitgeist*, but was ridiculed by the architectural community of the 1950s as superficial and vulgar. Not until Robert Venturi's 1972 book "Learning from Las Vegas" did the architectural mainstream even come close to validating Lautner's logic. The style was denigrated by East Coast critics and Lautner's reputation suffered; as a result he became wary of talking to the press and it is notable that his 1986 UCLA oral history interviews include no references at all to these early projects.

Harpel Residence

This elegant hillside house was designed and sited to take advantage of the panoramic views of Los Angeles. Unfortunately it was extensively altered by later owners, including an unsympathetic second storey addition and the planting of a large hedge beside the pool (which completely obscured the views it was meant to frame), but it has recently been faithfully restored by the present owner Marc Haddawy at a cost of over US\$500,000 [1].

The Chemosphere

Main article: Chemosphere

Lautner's reputation was considerably restored by his groundbreaking design for the Leonard J. Malin Residence, also known as the "Chemosphere" (1960), which has become one of his best-known and most influential creations. Located at 776 Torreyson Drive, West Hollywood, the house was designed for young aerospace engineer Leonard Malin in 1960 and built by John de la Vaux. The steep hillside site had been given to Malin by his father-in-law but was considered impossible to build on until Lautner devised his design:

"The typical way to approach it would have been to bulldoze out a lot and put in 30-foot-high retaining walls to try to hold up the mountain, which is just insane."

Lautner ingeniously solved the problem of the 45-degree slope by siting the entire house off the ground atop a 50-foot (15 m) concrete pillar which rests on a massive concrete pad 20 feet (6.1 m) in diameter and 3 feet (0.91 m) thick, buried into the rocky hillside. Halfway up the pillar, eight angled steel 'spokes' (bolted onto bosses formed onto the surface of the column) splay out and up, supporting and stabilizing the outer rim of the house, and the center of the pillar also houses the utility cables and pipes. Lautner provided access from the driveway up the steep hillside by installing a funicular, which terminates at a short sloping gangway that leads up to the entrance. The house is octagonal in plan and lozenge-shape in section, and is often described as a "flying saucer". Since there are effectively no solid external walls—the entire outer "face" of the house is eight large picture

windows—the Chemosphere enjoys a panoramic view over Hollywood. The massive radiating glu-lam roof bearers and crossbeams, which echo the keel and ribs of a ship hull, were built by de la Vaux using the same type of mortise joints he had used in his boat building.



Malin Residence ("The Chemosphere"),
Los Angeles (1960)

Construction of the highly unusual project saw the initial \$30,000 budget blow out to over \$100,000, but fortunately Malin and Lautner were able to cover the shortfall by obtaining corporate sponsorship, including funding from the Southern California Gas Company and support from the Chemseal Corporation of America, who provided sealants, plastics and other materials, in return for use of the house for promotions and the right to name the house the "Chemosphere" for advertising purposes. After passing through a succession of owners, the building was rented out and occasionally used as a party venue and by the 1990s the interior was considerably degraded. Fortunately, German publisher Benedikt Taschen purchased the house in 2000 and restored it in collaboration with architects Frank Escher and Ravi Gunewardena, earning them an award from the Los Angeles Conservancy. The Chemosphere is a now Los Angeles landmark and in 2008 a panel of experts commissioned by the *Los Angeles Times* rated the Chemosphere as one of the "Top 10 houses of all time in L.A.". It is one of the most unusual and distinctive houses in the Los Angeles area and its unique design has led to it being featured or referenced in many media productions.

Reiner Residence ("Silvertop")

As his career developed Lautner increasingly explored the use of concrete and he designed a number of homes for his more affluent clients that featured major structural elements fabricated from reinforced concrete. the Reiner-Burchill Residence, "Silvertop" (1956), was his first major exploration of the sculptural possibilities of concrete, features a large arching concrete roof over the main house and an eye-catching curved concrete driveway that sweeps up and around the steep block. The project had a long and difficult gestation—while it was still being built, original owner Kenneth Reiner was bankrupted by the fraudulent dealings of his business partners and he was forced to sell the house. Lautner also faced opposition from the Los Angeles building certification authorities, who were dismayed by the radical design of the post-stressed concrete ramp, which cantilevers out from the base of the house without any columns supporting it from beneath, and is only four inches thick. Not surprisingly, the L.A. building inspector demanded a static load test to prove that it could take the weight of a car—a standoff that mirrored Lautner and Wright's earlier contretemps with skeptical building authorities who demanded load tests on Wright's famous "lotus pad" columns for the Johnson Wax Building. In the event, Lautner's load calculations proved flawless and in fact the instruments recorded more deflection in the concrete from the change in temperature when the sun went down than they did from the weight of the sandbags loaded onto the ramp to test it.

Elrod Residence

Arguably the most widely seen of Lautner's works, the Elrod House (1968) became famous through its use as a location in the Bond film *Diamonds Are Forever*. Sited on a commanding hillside location in the desert outside Palm Springs, California, its best-known feature is the large circular 'sunburst' concrete canopy which appears to float above the main living area; this area also incorporates a large natural rock outcrop at the edge of the room, creating the impression that the fabric of the building is fused with the rock. The canopy is fitted with curved glass-and-aluminium sliding doors that allow the space to be completely opened around half its circumference, opening out to a semi-circular swimming pool and a broad terrace. The prime hilltop site offers sweeping views of the surrounding desert.

Hope Residence

The 17,500 sq.ft. Bob and Dolores Hope Residence (1973), situated close to the Elrod Residence in Palm Springs, features a massive undulating triangular roof, pierced by a large circular central light shaft. The original house burned down during construction and Dolores Hope made extensive changes to the second design, with the result that Lautner eventually distanced himself from the project. Although not well-known and rarely available for public viewing (it is located within a gated community) it is one of the largest and most visually striking of Lautner's designs.

Arango Residence ("Marbrisa")

Arguably the pinnacle of Lautner's career and, the vast (25,000 sq.ft) "Marbrisa" in Acapulco was built for Mexican supermarket magnate Jeronimo Arango in 1973 and was jointly designed by Lautner and Helena Arahuate during her first year with the firm. Perched on a hilltop site, with uninterrupted views across the whole of Acapulco Bay, the main living quarters are surmounted by a large open terrace with

spectacular views of the beach and bay, encircled by a "sky moat" which snakes around its edge; the terrace is itself topped by a huge, sweeping semi-circular angled 'shade' made of poured concrete.

Lost works

Several significant Lautner building have since been destroyed or irrevocably altered:

- Googie's Coffee Shop was demolished in 1989 and replaced by a mini-mall
- all the Coffee Dan's and Henry's restaurants have been demolished; the last Henry's was demolished in the 1980s
- the Bick Residence in Brentwood was demolished in 1990
- the Concannon Residence in Beverly Hills passed through several hands before being purchased by James Goldstein (owner of the neighbouring Sheats-Goldstein Residence), who demolished it in 2002 to build a tennis court
- the Nouard Gootgeld Residence, 1167 Summit Drive, Beverly Hills (1952) was jointly built by Lautner and Gootgeld. The property was purchased by Priscilla Presley in 1974, stripped down to its structural beams and converted into a large Italianate villa

Cultural impact and legacy

Several of Lautner's houses are now designated as Los Angeles Cultural-Historical Monuments. His dramatic and photogenic spaces have been frequently used as film, TV and photography locations and they have also influenced film production and set design.

- the Elrod Residence was the location for the well-known sequence in the 1971 James Bond film *Diamonds Are Forever* in which Bond battles female assassins "Bambi" and "Thumper"
- the Chemosphere has been used several times as a film or TV location, including *The Outer Limits* (1964) and Brian De Palma's *Body Double* (1984). The design is also directly referenced in the video game *Grand Theft Auto: San Andreas* and the film *Charlie's Angels* and it was parodied (as Troy McClure's house) in an episode of *The Simpsons*. It is also thought to have influenced the design of the space-age stilt houses in the animated sitcom *The Jetsons*, which premiered two years after the house was built, and it closely resembles the design of the "Jupiter II" spacecraft in the sci-fi series *Lost In Space*. An exact copy of the Chemosphere interior is used as the set for Current TV.
- the Sheats-Goldstein Residence in Beverly Hills has featured in *The Big Lebowski*, *Bandits* and *Charlie's Angels: Full Throttle* and is a sought-after location for fashion photo shoots
- the Garcia House ("Rainbow") in West Hollywood featured in *Lethal Weapon 2*
- the famous "car cafe" set created for the Quentin Tarantino film *Pulp Fiction* was explicitly modelled on well-known examples of the Googie style, including Lautner's Googie diner (which was boarded up but still standing when the film was made) and Henry's Restaurant in Glendale.

- for the *Iron Man* films, production designer Michael Riva and concept artist Phil Saunders based the design of Tony Stark's mansion on Lautner's architecture. The exteriors of the building (a series of computer-generated images which were digitally composited into location photos of Point Dume State Preserve in Malibu) are strongly reminiscent of Silvertop and Marbrisa, fancifully blending many of Lautner's 'signature' elements including the dramatic cliff-side location, large expanses of glass, classic "California split-level" layout and sinuous, organic lines.

Lautner also designed a home on Malibu's Carbon Beach, at one time owned by David Arquette and Courteney Cox, which sold for US\$33.5 million.

One of the few Lautner buildings regularly open to the general public is the Desert Hot Springs Motel, which was restored in 2001. The Bob Hope residence was made available for limited museum-sponsored public visits during 2008-2009.

In 2008 Lautner's life and work was the subject of a major retrospective exhibition at the Hammer Museum in Los Angeles. Reviewing the exhibition, author and critic Hunter Drohojowska-Philp lauded Lautner's work:

If ever there was an architect who deserved a show in an art museum, it is John Lautner. With the sweeping curves in space and the rhythm of repeated forms, his buildings stand as functional sculpture. They are unique entities unlike those of any other architect.

In 2009 the Google Company released the documentary feature film *Infinite Space: The Architecture of John Lautner*, directed by Murray Grigor. It features extensive contemporary and archival images of many of Lautner's key buildings (most of which are not open to the public), excerpts from Lautner's 1986 oral history recordings, interviews with Lautner's family, colleagues and clients, Lautner archivist Frank Escher and longtime Lautner fan Frank Gehry, as well as a moving on-site reunion of the three surviving principals who built the Chemosphere—Lautner's assistant Guy Zebert, original owner Leonard Malin, and builder John de la Vaux (who was 95 years old at the time of filming).

Lautner's legacy is now curated and perpetuated by the non-profit John Lautner Foundation^[2]. In 2007 the Foundation donated its archive of drawings, models, photographs, and other materials that belonged to John Lautner to the Getty Museum Special Collections.

Honors

- Fellow of the American Institute of Architects, 1970
- Architectural Record Award for Excellence, 1971
- Distinguished Alumni Award, Northern Michigan University, 1975
- Architectural Record Award for Excellence, 1977
- Cody Award, 1980
- Los Angeles chapter, American Institute of Architects, Man of the Year, 1980
- Olympic Architect, 1984

Major completed projects by design date

1939

- John Lautner Residence, 2007 Micheltorena Street, Los Angeles, California

1940

- Norman Springer Cottage, Echo Park, Los Angeles, California
- Bell Residence, 7714 Woodrow Wilson Drive, West Hollywood

1945

- Darrow Office Building, Beverly Hills, California - with Douglas Honnold (interior later altered)
- Edgar and Allison Mauer House, 932 Rome Drive, Los Angeles, California (L.A. Cultural Monument No. 481)
- Hancock Residence, Silver Lake, California - with Douglas Honnold

1946

- Coffee Dan's (Wilshire, Vine St, Broadway and Hollywood) - with Douglas Honnold (all later demolished)
- Arthur Eisele Guest House, Los Angeles, California

1958

- George Hatherall House, 10160 Maude Avenue, Shadow Hills, California (extensively remodeled)
- [J]Russ Garcia House, aka "Rainbow", 7436 Mulholland Drive, West Hollywood, California
- Iwerks House, Sherman Oaks, California (later remodeled by Tracy Stone)
- Leonard J. Malin Residence, aka "Chemosphere", 776 Torreyson Drive, West Hollywood, California (LA Historic-Cultural Monument No. 785)

1960

- Concannon Residence, Angelo View Drive, Beverly Hills, California (demolished 2002)
- Midtown School, Los Angeles (L.A. Historic Cultural Monument 553)

1961

- Ann and Peter Tolstoy House, Hillside Road, Rancho Cucamonga, California
- Marco Wolff Residence, 8530 Hedges Place, West Hollywood, California

1962

- Paul and Helen Sheats House, aka Sheats-Goldstein House, 10104 Angelo View Drive, Beverly Hills, California (remodeled and extended 1989-)

1947

- Foster Carling House, 7144 Hockey Trail, Los Angeles, California
- Desert Hot Springs Motel, Desert Hot Springs, California, 33°56.31'N 116°28.83'W
- Henry's Restaurant, Glendale, California (demolished 1980)
- Florence Polin House, 3542 Multiview Drive, Hollywood, California
- Jacobsen Residence, 3544 Multiview Drive, Hollywood, California
- W. F. and Dorothy Gantvoort House, 3778 Hampstead Road, La Canada Flintridge, California
- Tower Motors Lincoln Mercury Showroom (later demolished)

1948

- Sheats Apartments ("L'Horizon"), Westwood, California (L.A. Cultural Monument No. 367)
- Valley Escrow Offices, Sherman Oaks, California (demolished)

1949

- UPA Studios, Burbank, California
- Grant Dahlstrom House, 780 Laguna Road, Pasadena, California
- Schaffer Residence, 527 Whiting Woods Road, Glendale, California
- Googie's Coffee House, cnr Sunset and

1950

- Leo M. and Lena Harvey Residence, aka the Harvey Aluminum House, 2180 West Live Oak Drive, Los Feliz, Los Angeles, California (restored 2001 by Helena Arahuete)
- Louise Foster House, Sherman Oaks, California
- Shusett House, Beverly Hills, California (extensively altered)
- Lawrence E. Deutsch Residence, Los Angeles, California

1951

- George and Grace F. Alexander House, 5281 East El Roble Street, Long Beach, California

1965

- Wayne Zimmerman Residence, Studio City, California

1966

- Willis Harpel House #2, Stanford Drive, Anchorage, Alaska
- Marina View Heights Headquarters Building, San Juan Capistrano, California

1968

- Dan Stevens Residence, 23524 Malibu Colony Road, Malibu, California
- Arthur Elrod House, 2175 Southridge Drive, Palm Springs, California
- Marco Wolff Mountain Cabin (remodel), aka "Windsong", 48700 Twin Pines Road, Banning, California

1969

- Douglas and Octavia Walstrom House, 10500 Selkirk Lane, Los Angeles, California

1970

- Garwood Residence, Malibu, California

1971

- Gary and Elizabeth Familian House, 1011 Cove Way, Beverly Hills, California

1972

- Stephen (Steve) R. and Audrey Bosustow Cabin, Lake Almanor, Chester, California

1973

- Bob and Dolores Hope Residence, Southridge Drive, Palm Springs, California
- Johanna and William Jordan House, 1617 Emerald Bay, Laguna Beach, California

- Baxter-Hodiak Residence (remodel), 8650 Pine Tree Place, Los Angeles, California
- Bick Residence, Brentwood, California (demolished 1990)

1952

- Nouard Gootgeld Residence, 1167 Summit Drive, Beverly Hills (altered beyond recognition, 1980s)
- Howe Residence, Los Angeles, California
- Fern Carr Residence remodel, Los Angeles, California (later extensively altered)
- Harry A. Williams Residence, 3329 Ledgewood Drive, Los Angeles, California

1953

- Ted Bergren Residence, 7316 Caverna Drive, Los Angeles, California (burned down in late 1950s, rebuilt by Lautner with addition)
- Henry's Restaurant, Pasadena, California (demolished 1979)
- Tyler Residence, 3612 Woodhill Canyon Road, Studio City, California
- Howe Residence, Los Angeles, California

1954

- Beachwood Market, Los Angeles (remodel)
- Coneco Corporation House, Sherman Oaks, California
- Fischer House, Los Angeles, California

- Jeronimo Arango House, aka Casa Marbrisa, Acapulco, Mexico 16°49.36'N 99°51.41'W

1975

- Beyer Residence, Malibu, California

1978

- Robert and Marjorie Rawlins Residence, 804 South Bayfront, Newport Beach, California

1979

- AbilityFirst^[3] formally know as Crippled Children's Society on rancho de valle Rehabilitation Center grounds, Woodland Hills, California 6530 Winnetka avenue , woodland hills, ca, 91367
- Joann and Gilbert (Gil) Segel Residence, 22426 Pacific Coast Highway, Malibu, California

1981

- Schwimmer House, Beverly Hills

1982

- Allan Turner and Jude Risk-Turner Residence, 51 Heather Lane, Aspen, Colorado
- Alden Schwimmer Residence, 1435 Bella Drive, Beverly Hills, California

1983

- Krause House, 24444 Pacific Coast Highway, Malibu, California
- Shirlin and Stanley Beyer Residence, 6515 Point Lechuza, Malibu, California (commissioned 1975)

1955

- Baldwin House, Los Angeles, California

1956

- Reiner-Burchill Residence, aka "Silvertop", 2138 Micheltorena Street, Los Angeles, California
- Speer Contractors Office Building, Los Angeles
- Kaynar Factory, Pico Rivera, California
- Willis Harpel Residence I, 7764 West Torreyson Drive, Los Angeles, California (extensively altered by later owners, restored 2006)
- Stanley Johnson Residence, Laguna Beach, California

1957

- Paul Zahn Residence, 2880 Hollyridge Drive, Los Angeles, California
- Henry's Restaurant, Pomona, California (demolished 1987)
- Carl and Agnes Pearlman Cabin, 52820 Middle Ridge Drive, Idyllwild, California
- Ernest S. and Mildred Lautner House (aka the Round House), 539 El Cerrito Place, Pensacola, Florida

1990

- Levy Residence (aka "the Concrete Castle", "the Pacific Coast house", "the Concrete Contemporary"), 32402 Pacific Coast Highway, Malibu, California

1992

- Shearing House, 15 Green Turtle Road, Coronado Cays, Coronado, California

External links

- Official John Lautner website ^[4]
- *Responsibility, Infinity, Nature* ^[5] - transcript of 1986 oral history interview with Lautner by Marlene L. Laskey for the UCLA Oral History Program
- *John Lautner, Architect* ^[6] by Betsy Speicher
- Pacific Coast Architecture Database - John Lautner ^[7]
- Googie Architecture Online ^[8]
- The John Lautner resources page ^[9] - site currently inactivate (May 2010)
- ADAO - International Web Portal of Organic Architecture ^[10]
- Triangle Modernist Houses: John Lautner ^[11] - extensive photo archive with interior and exterior shots of many of Lautner's domestic commissions, including rare photos of the Bop Hope residence in Palm Springs
- "John Lautner's Dazzlers Designed for Daily Living" ^[12] - *Wall Street Journal* article by David Littlejohn
- "John Lautner's Harpel house, restored in fine style" ^[1] - *Los Angeles Times* photogallery showcasing recent restoration of Lautner's Harpel House

Alvar Aalto

Alvar Aalto	
	
Alvar Aalto portrayed on a stamp published in 1976.	
Personal information	
Nationality	Finnish
Born	February 3, 1898 Kuortane, Finland
Died	May 11, 1976 (aged 78) Helsinki, Finland
Work	
Buildings	Paimio Sanatorium Säynätsalo Town Hall Viipuri Library Villa Mairea Baker House Finlandia Hall
Projects	Helsinki City Centre
Design	Savoy Vase Paimio Chair
Awards	RIBA Gold Medal AIA Gold Medal

Hugo Alvar Henrik Aalto (February 3, 1898, Kuortane – May 11, 1976, Helsinki) was a Finnish architect and designer, sometimes called the "Father of Modernism" in the nordic countries. His work includes architecture, furniture, textiles and glassware. Aalto's early career runs in parallel with the rapid economic growth and industrialization of Finland during the first half of the twentieth century and many of his clients were industrialists; among these were the Ahlström-Gullichsen family. An

Alvar Aalto museum is located in his long time home city Jyväskylä.

Biography

Life

Alvar Aalto was born in Kuortane, Finland. His father, Johan Henrik Aalto, was a Finnish-speaking land-surveyor and his mother, Selly (Selma) Matilda (née Hackstedt) was a post-mistress. When Aalto was 5 years old, the family moved to Alajärvi, and from there to Jyväskylä in Central Finland. Aalto studied at the Jyväskylä Lyceum school, completing his basic education in 1916. In 1916 he then enrolled to study architecture at the Helsinki University of Technology, graduating in 1921.

In 1923 he returned to Jyväskylä, where he opened his first architectural office. Jyväskylä became also a notable city of his architecture with more buildings designed by him than in anywhere else. The following year he married architect Aino Marsio. Their honeymoon journey to Italy sealed an intellectual bond with the culture of the Mediterranean region that was to remain important to Aalto for the rest of his life. Aalto moved his office to Turku in 1927, and started collaborating with architect Erik Bryggman. The office moved again in 1933 to Helsinki.

The Aaltos designed and built a joint house-office (1935–36) for themselves in Munkkiniemi, Helsinki, but later (1954–56) had a purpose-built office built in the same neighbourhood. Aino and Alvar Aalto had 2 children, a daughter Johanna "Hanni" Alanen, born Aalto, 1925, and a son Hamilkar Aalto, 1928. In 1926 the young Aaltos designed and had built a summer cottage in Alajärvi, Villa Flora. Aino Aalto died of cancer in 1949. In 1952 Aalto married architect Elissa

Mäkinen (died 1994), who had been working as an assistant in his office. In 1952 Aalto designed and had built a summer cottage, the so-called Experimental House, for himself and his new wife in Muuratsalo in Central Finland. Alvar Aalto died on May 11, 1976, in Helsinki.



Alvar Aalto Studio, Helsinki (1954–56)

Career

Although he is sometimes regarded as among the first and most influential architects of Nordic modernism, a closer examination of the historical facts reveals that Aalto (while a pioneer in Finland) closely followed and had personal contacts with other pioneers in Sweden, in particular Gunnar Asplund and Sven Markelius. What they and many others of that generation in the Nordic countries had in common was that they started off from a classical education and were first designing in the so-called Nordic Classicism style—a style that had been a reaction to the previous dominant style of National Romanticism—before moving, in the late 1920s, towards Modernism.

In Aalto's case this shift is epitomised by the Viipuri Library (1927–35), which went through a transformation from an originally classical competition entry proposal to the completed high-modernist building. Yet his humanistic approach is in full evidence in the library: the interior displays natural materials, warm colours, and undulating lines. Due to problems over financing and a change of site, the Viipuri Library project lasted eight years, and during that same time he also designed the Turun Sanomat Building (1929–30) and Paimio Sanatorium (1929–33). Thus, the Turun Sanomat Building first heralded Aalto's move towards modernism, and this was then carried forward both in the Paimio Sanatorium and in the on-going design for the library. Although the Turun Sanomat Building and Paimio Sanatorium are comparatively pure modernist works, they too carried the seeds of his questioning of such an orthodox modernist approach and a move to a more daring, synthetic attitude.

Aalto was a member of the *Congrès Internationaux d'Architecture Moderne* (CIAM), attending the second congress in Frankfurt in 1929 and the fourth congress in Athens in 1933, where he established a close friendship with László Moholy-Nagy and Sigfried Giedion. It was during this time that he followed closely the work of the main driving force behind the new modernism, Le Corbusier.



Auditorium of the Viipuri Municipal Library in the 1930s.

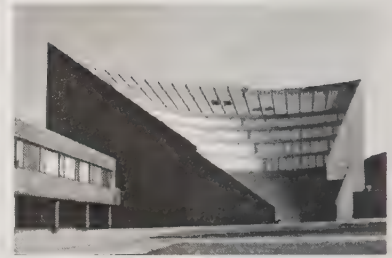


Detail of Baker House facade on the Charles River.

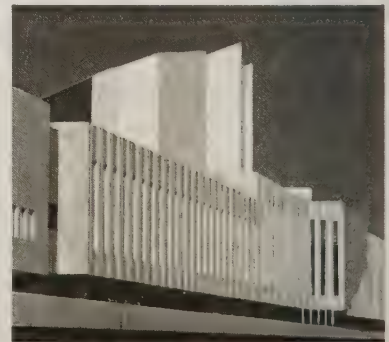
It was not until the completion of the Paimio Sanatorium (1929) and Viipuri Library (1935) that Aalto first achieved world attention in architecture. His reputation grew in the USA following the critical reception of his design for the Finnish Pavilion at the 1939 New York World's Fair, described by Frank Lloyd Wright as a "work of genius". It could be said that Aalto's international reputation was sealed with his inclusion in the second edition of Sigfried Giedion's influential book on Modernist architecture, *Space, Time and Architecture: The growth of a new tradition* (1949), in which Aalto received more attention than any other Modernist architect, including Le Corbusier. In his analysis of Aalto, Giedion gave primacy to qualities that depart from direct functionality, such as mood, atmosphere, intensity of life and even 'national characteristics', declaring that "Finland is with Aalto wherever he goes".

Aalto's early experiments with wood and his move away from a purist modernism would be tested in built form with the commission to design Villa Mairea (1939) in Noormarkku, the luxury home of the young industrialist couple Harry and Maire Gullichsen. It was Maire Gullichsen who acted as the main client, and she worked closely not only with Alvar but also Aino Aalto on the design, inspiring them to be more daring in their work. The original design was to include a private art gallery, but this was never built. The building forms a U-shape around a central inner "garden" the central feature of which is a kidney-shaped swimming pool. Adjacent to the pool is a sauna, executed in a rustic style, alluding to both Finnish and Japanese precedents. The design of the house is a synthesis of numerous stylistic influences, from traditional Finnish vernacular to purist modernism, as well as influences from English and Japanese architecture. While the house is clearly intended for a wealthy family, Aalto nevertheless argued that it was also an experiment that would prove useful in the design of mass housing.

His increased fame led to offers and commissions outside Finland. In 1941 he accepted an invitation as a visiting professor to MIT, in USA. This was during the Second World War, and he involved his students in designing low-cost, small-scale housing for the reconstruction of war-torn Finland. While teaching at MIT, Aalto also designed the student dormitory, Baker House, completed in 1948. This building was the first building of Aalto's redbrick period. Originally used in Baker House to signify the Ivy league university tradition, on his return to Finland Aalto used it in a



Auditorium of the University of Technology, Helsinki, Finland (1949-66).



Finlandia Hall (1962-71)

number of key buildings, in particular several of the buildings in the new Helsinki University of Technology campus, which began from 1950, Säynätsalo Town Hall (1952), Helsinki Pensions Institute (1954), Helsinki House of Culture (1958), as well as his own summer house, the so-called Experimental House in Muuratsalo (1957).

The early 1960s and 1970s (up until his death in 1976) was marked by key works in Helsinki, in particular the huge town plan for the void in centre of Helsinki adjacent to Töölö Bay and the vast railway yards, and marked on the edges by significant buildings such as the National Museum and the main railway station, both by Eliel Saarinen. In his town plan Aalto proposed a line of separate marble-clad buildings fronting the bay which would house various cultural institutes including a concert hall, opera, museum of architecture and headquarters for the Finnish Academy. The scheme also extended into the Kamppi district with a series of tall office blocks. Aalto first presented his scheme in 1961, but it went through various modifications during the early 1960s. Only two fragments of the overall plan were ever realised, the Finlandia Hall concert hall (1976) fronting Töölö Bay and an office building in the Kamppi district for the Helsinki Electricity Company (1975). The Miesian form language of geometric grids employed in the buildings was also used by Aalto for other sites in Helsinki, including the Enso-Gutzeit building (1962), the Academic Bookstore (1962) and the SYP Bank building (1969).

Following Aalto's death in 1976 his office continued to operate, under the direction of his widow, Elissa. The office was involved in completing works already to some extent designed. These works include the Jyväskylä City Theatre and Essen Opera House.

Awards

Aalto's awards included the Royal Gold Medal for Architecture from the Royal Institute of British Architects (1957) and the Gold Medal from the American Institute of Architects (1963).

Works

Aalto's career spans the changes in style from (Nordic Classicism) to purist International Style Modernism to a more personal, synthetic and idiosyncratic Modernism. Aalto's wide field of design activity ranges from the large scale of city planning and architecture to interior design, furniture and glassware design and painting. It has been estimated that during his entire career Aalto designed over 500 individual buildings, approximately 300 of which were built, the vast majority of which are in Finland. He also has a few buildings in the USA, Germany, Italy, and France.



The Aalto-Theater opera house in Essen, Germany.

Aalto claimed that his paintings were not made as individual artworks but as part of his process of architectural design, and many of his small-scale "sculptural" experiments with wood led to later larger architectural details and forms. These experiments also led to a number of patents: for example, he invented a new form of laminated bent-plywood furniture in 1932. His experimental method had been influenced by his meetings with various members of the Bauhaus design school, especially László Moholy-Nagy, whom he first met in 1930. Aalto's furniture was exhibited in London in 1935, to great critical acclaim, and to cope with the consumer demand Aalto, together with his wife Aino, Maire Gullichsen and Nils-Gustav Hahl founded the company Artek that same year. Aalto glassware (Aino as well as Alvar) is manufactured by Iittala.

Significant buildings

- 1921–1923: Bell tower of Kauhajärvi Church, Lapua, Finland
- 1924–1928: Municipal hospital, Alajärvi, Finland
- 1926–1929: Defence Corps Building, Jyväskylä, Finland
- 1927–1935: Municipal library, Viipuri, Finland (now Vyborg, Russia)
- 1928–1929, 1930: *Turun Sanomat* newspaper offices, Turku, Finland
- 1928–1929: Paimio Sanatorium, Tuberculosis sanatorium and staff housing, Paimio, Finland
- 1931: Central University Hospital, Zagreb, Croatia (former Yugoslavia)
- 1932: – Villa Tammekann, Tartu, Estonia
- 1934: Corso theatre, restaurant interior, Zürich, Switzerland
- 1936–1938: Ahlstrom Sunila Pulp Mill, Housing, and Town Plan, Kotka
- 1937–1939: Villa Mairea, Noormarkku, Finland
- 1939: Finnish Pavilion, at the 1939 World's Fair
- 1947–1948: Baker House, Massachusetts Institute of Technology, Cambridge, Massachusetts, USA
- 1949–1966: Helsinki University of Technology, Espoo, Finland
- 1949–1952: Säynätsalo Town Hall, 1949 competition, built 1952, Säynätsalo (now part of Jyväskylä), Finland
- 1950–1957: Kansaneläkelaitos (National Pension Institution) office building, Helsinki, Finland
- 1952–1958: House of Culture, Helsinki, Finland
- 1953: The Experimental House, Muuratsalo, Finland
- 1958–1987: Town centre, Seinäjoki, Finland
- 1958–1972: North Jutland Art Museum, Aalborg, Denmark
- 1959–1962: Enso-Gutzeit Headquarters, Helsinki, Finland
- 1962: Aalto-Hochhaus, Bremen, Germany
- 1965: Regional Library of Lapland, Rovaniemi, Finland
- 1962–1971: Finlandia Hall, Helsinki, Finland
- 1963–1965: Building for Västmanland-Dala nation, Uppsala, Sweden
- 1965–1968: Nordic House, Reykjavík, Iceland

- 1970: Mount Angel Abbey Library, St. Benedict, Oregon, USA
- 1959–1988: Essen opera house, Essen, Germany

Furniture and glassware

Chairs

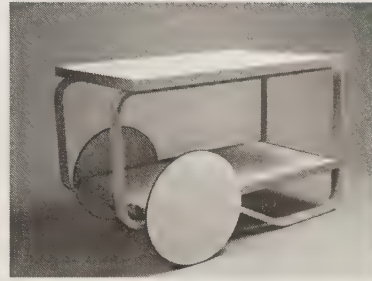
- 1932: Paimio Chair
- 1933: Three-legged stacking Stool 60
- 1933: Four-legged Stool E60
- 1935-6: Armchair 404 (a/k/a/ Zebra Tank Chair)
- 1939: Armchair 406

Lamps

- 1954: Floor lamp A805
- 1959: Floor lamp A810

Vases

- 1936: Aalto Vase



Tea cart

Quotes

- "God created paper for the purpose of drawing architecture on it. Everything else is at least for me an abuse of paper." Alvar Aalto, *Sketches*, 1978, 104.
- "We should work for simple, good, undecorated things" and he continues, "but things which are in harmony with the human being and organically suited to the little man in the street." Alvar Aalto, speech in London 1957.
- "The slope of Jyväskylä ridge is almost like the mountain vineyards of Fiesole".

Memorials

Aalto has been commemorated in a number of ways:

- Alvar Aalto is the eponym of the Alvar Aalto Medal, now considered one of world architecture's most prestigious awards.
- Aalto was featured in the 50 mk note in the last series of the Finnish markka (before its replacement by the Euro in 2002).
- 1998 marked the centenary anniversary of Aalto's birth. The occasion was marked in Finland not only by several books and exhibitions but also by the promotion of specially-bottled red and white Aalto Wine, and a specially-designed cup-cake.
- In the year of his death, 1976, Aalto was commemorated on a Finnish postage stamp.

- Aalto University, a new Finnish university (an amalgamation of Helsinki University of Technology, Helsinki School of Economics and TaiK) will be established in 2010, is named after Alvar Aalto.
- Alvar Aallon katu (Alvar Aalto Street) can be found in three different Finnish cities, Jyväskylä, Oulu and Seinäjoki.

Bibliography

Göran Schildt

Göran Schildt has written and edited many books on Aalto, the most well-known being the three-volume biography, usually referred to as the definitive biography on Aalto.

- *Alvar Aalto. The Early Years* Rizzoli: New York, 1984.
- *Alvar Aalto. The Decisive Years* Rizzoli: New York, 1987.
- *Alvar Aalto. The Mature Years* Rizzoli: New York, 1991.
- *The Architectural Drawings of Alvar Aalto, 1917–1939, in eleven volumes.* Prepared by the Alvar Aalto Archive in collaboration with the Museum of Finnish Architecture, Helsinki, and the Alvar Aalto Museum, Jyväskylä; with introduction and project descriptions by Göran Schildt. Garland Publishing: New York, 1994.
- *Alvar Aalto in His Own Words.* Rizzoli: New York, 1998.
- *Alvar Aalto: The Complete Catalogue of Architecture, Design and Art.* Rizzoli: New York, 1994.

Other books

- *Alvar Aalto Architect*, Alvar Aalto Academy: Helsinki. A 28-part series of books chronicling significant Aalto works. Volumes already published:
 - Volume 7: Sunila.
 - Volume 9: Villa Mairea.
 - Volume 13: University of Technology, Otaniemi.
 - Volume 20: Maison Carreé.
- *Alvar Aalto Arkkitehti / Architect 1898–1976*, Rakennustieto / Alvar Aalto Foundation: Helsinki, 1999.
- Fleig, Karl *Alvar Aalto*, Editorial Gustavo Gili: Barcelona, 1992.
- Porphyrios, Demetri *Sources of Modern Eclecticism*, Academy Editions: London, 1982.
- Pallasmaa, Juhani (Ed.) *Alvar Aalto Furniture*, Museum of Finnish Architecture, Helsinki 1984.
- Pelkonen, Eeva-Liisa *Alvar Aalto: Architecture, Modernity, and Geopolitics*. Yale Architecture Press: New York, 2009.
- Reed, Peter (Ed.) *Alvar Aalto: between humanism and materialism*. Museum of Modern Art/H.N. Abrams. New York, 1998.
- Ruusuvuori, Aarno (Ed.) *Alvar Aalto 1898–1976*. Museum of Finnish Architecture: Helsinki 1998

- Jormakka, Kari; Gargus, Jacqueline; Graf, Douglas *The Use and Abuse of Paper. Essays on Alvar Aalto*. Datutop 20: Tampere 1999.
- Connah, Roger *Aaltomania – Readings against Aalto?* Building Information Ltd: Helsinki, 2000.
- Weston, Richard *Alvar Aalto*. Phaidon: London, 1995.

Aalto research

- The extensive archives of Alvar Aalto are nowadays kept at the Alvar Aalto Museum ^[1], Jyväskylä, Finland. Material is also available from the former offices of Aalto, at Tiilimäki 20, Helsinki, nowadays the headquarters of the Alvar Aalto Foundation. ^[2]
- From 1995 until 2009 the Alvar Aalto Museum and Aalto Academy published a journal twice a year, *Ptah* ^[3], which was devoted not only to Aalto scholarship but also to architecture generally as well as theory, design and art. However, from 2009 onwards Ptah is to be published as a once-a-year monograph.
- One of the most extensive collections of references on Alvar Aalto in the U.S. can be found at the University of Oregon.

External links

Archives

- Alvar Aalto Foundation ^[2] Custodian of Aalto's architectural drawings and writings.

Resources

- Alvar Aalto biography ^[4] at FinnishDesign.com
- Short Biographies: Alvar Aalto ^[5]
- Aalto bibliography ^[6] – From the official site
- Alvar Aalto – Design Dictionary ^[7] Illustrated article about Alvar Aalto
- Alvar Aalto ^[8] Biography in Spanish about Alvar Aalto
- Modern Furniture and the history of Moulded Plywood ^[9] Role played by Alvar Alto in the use of Moulded plywood for furniture.
- *Alvar Aalto* in German ^[10], French ^[11] and Italian ^[12] in the online *Historical Dictionary of Switzerland*.

Catalogs

- artek ^[13] Aalto furniture; company founded by Aalto.
- Alvar Aalto glassware ^[14] iittala
- Between Humanism and Materialism ^[15] New York Museum of Modern Art exhibit site. Contains an especially useful timeline of his life and career.

Buildings and reviews

- checkonsite ^[16] - Alvar Aalto architecture guide.

- "Ahead of the curve" ^[17] *The Guardian* – Fiona MacCarthy recalls a shared lunch of smoked reindeer and schnapps in his elegant Helsinki restaurant
- Baker House ^[18]
- North Jutland Museum ^[19]
- S. Maria Assunta – Riola BO Italy ^[20]

Shops

- Alvar Aalto Collection ^[21] Tomorrow's Antique Alvar Aalto furniture collection.
- Coliseum-shop.com Alvar Aalto Furniture Selection. ^[22]
- Aalto.com – Alvar Aalto Collection ^[23] Shop dedicated to Alvar Aalto designs.

Claude Fayette Bragdon

Claude Fayette Bragdon (August 1, 1866 – 1946) was an American architect, writer, and stage designer based in Rochester, New York, up to World War I, then in New York City.

The designer of Rochester's New York Central Railroad terminal (1909–13) and Chamber of Commerce (1915–17), as well as many other public buildings and private residences, Bragdon enjoyed a national reputation as an architect working in the progressive tradition associated with Louis Sullivan and Frank Lloyd Wright. Along with members of the Prairie School and other regional movements, these architects developed new approaches to the planning, design, and ornamentation of buildings that embraced industrial techniques and building types while reaffirming democratic traditions threatened by the rise of urban mass society. In numerous essays and books, Bragdon argued that only an "organic architecture" based on nature could foster democratic community in industrial capitalist society.

Biography

Bragdon was born in Oberlin, Ohio. He was raised in Watertown, Oswego, Dansville and Rochester, New York, where his father worked as a newspaper editor. After working for architects in Rochester, New York City, and Buffalo, Bragdon went into practice in Rochester. His major buildings include the city's New York Central Railroad Station, the Rochester First Universalist Church, Bevier Memorial Building, Shingleside, and the Rochester Italian Presbyterian Church, among many others. At Oswego he designed the Oswego Yacht Club.

While Bragdon's early work reflected the revival of Renaissance architecture associated with the City Beautiful, he soon became a leading participant in the arts and crafts movement, working with Harvey Ellis, Gustav Stickley, and other arts and crafts artists. Around 1900, Bragdon embraced the ideas of Louis Sullivan and began to reorient his work toward the midwestern ideal of a progressive architecture based on nature. His version of organic architecture, however, reflected different social and cultural values than did those of either Sullivan or Bragdon's contemporary Frank Lloyd Wright. Whereas for

Sullivan and Wright a building was most organic when it expressed the individual character of its creator, Bragdon saw individualism as a hindrance to the formation of a consensual democratic culture. Accordingly, he promoted regular geometry and musical proportion as ways for architects to harmonize buildings with one another and with their urban context. From 1900 until he closed his architectural practice during World War I, Bragdon applied these principles to his buildings, and he continued to use them through the 1920s in both graphic designs and the theatrical sets he created during a second career as a New York stage designer.

Bragdon was well regarded for his ink rendering talent, his many very successful designs for both residential and institutional buildings, and his inventive geometric ornament. His most important contribution to both architectural modernism and progressive reform came in 1915 with his creation of a new ornamental vocabulary he called "projective ornament." Projective ornament was a system for generating geometric patterns that could be adapted for use in architecture, the fine and decorative arts, and graphic design. Basing ornament on mathematical patterns abstracted from nature, Bragdon created a universal form-language to replace the variety of historical and national styles, which provided designers and clients with a vocabulary for articulating differences of class, culture, gender, nationality, and religion. By showing how his repertory of patterns could be adapted to any kind of design problem, Bragdon aimed to integrate not only architecture, art, and design, but also his divided society.

Bragdon's ornament appeared in the Rochester Chamber of Commerce (1915–17), as well as in the design of magazines, posters, and books. It spread throughout the region through its use in a series of Festivals of Song and Light that Bragdon staged with community music reformers from 1915 to 1918 in Rochester, Buffalo, Syracuse, and New York. These nocturnal community chorus festivals incorporated ornamental lamps and decorations into massive public events that drew tens of thousands of spectator-participants. Through its role in both civic architecture and print media, projective ornament began to integrate these distinct realms into a single public sphere visually unified by geometric pattern.

In 1917, after a dispute with photography magnate George Eastman (of Eastman Kodak fame) over the design of the Rochester Chamber of Commerce Building, Bragdon's architectural practice waned. He incorporated his own design of the hypercube in the structure of the building. He moved to New York City in 1923 and became a stage designer, and remained in New York until his death in 1946. In his books on architectural theory, *The Beautiful Necessity* (1910), *Architecture and Democracy* (1918), and *The Frozen Fountain* (1932), he advocated a theosophical approach to building design, urging an "organic" Gothic style (which he thought of as reflective of the natural order) over the "arranged" Beaux-Arts architecture of the classical revival. He had yet another overlapping career as an author of books on spiritual topics, including Eastern religions. These books include *Old Lamps for New* (1925), *Delphic Woman* (1925), *The Eternal Poles* (1931), *Four Dimensional Vistas* (1930), and *An Introduction to Yoga* (1933). His autobiography *More Lives Than One* (1938) alludes to both his belief in reincarnation and his varied career paths.

Bragdon's work tell out of favor in the 1930s as American architects and clients embraced International Style modernism. But it left an ongoing legacy as younger architects—in particular R. Buckminster Fuller, who adapted some of Bragdon's ideas and designs—found new ways of using geometric pattern to promote architectural and social integration.

Works

Writings

- Mathematical Abstractions
- More Lives Than One
- Projective Ornament
- The Beautiful Necessity
- The Frozen Fountain

See also

- Livingston County Courthouse (New York)
- Organic architecture
- Progressivism

External links

- Jonathan Massey, *Crystal & Arabesque: Claude Bragdon, Ornament, and Modern Architecture* ^[1]
- Bragdon's sketch of his Bevier Building ^[2] at RIT's Art on Campus ^[3]
- Bragdon ^[4] at daileyrarebooks.com Bibliography of Claude Bragdon
- Bragdon Family papers ^[5] at University of Rochester
 - Biography ^[6]
- Works by Claude Fayette Bragdon ^[7] at Project Gutenberg

Bruce Goff

Bruce Alonzo Goff	
Personal information	
Nationality	American
Born	June 8, 1904 Alton, Kansas, U.S.
Died	September 4, 1982 (aged 78) Tyler, Texas, U.S.
Work	
Buildings	Bavinger House Ruth VanSickle Ford House Ledbetter House Pavilion for Japanese Art Joe D. Price House and Studio

Bruce Alonzo Goff (June 8, 1904 – August 4, 1982) was an American architect.

Early years

Born in Alton, Kansas, Goff was a child prodigy who apprenticed at the age of twelve to Rush, Endacott and Rush of Tulsa, Oklahoma. Goff became a partner with the firm in 1930. He is credited, along with his high-school art teacher Adah Robinson, with the design of Boston Avenue Methodist Church in Tulsa, one of the finest examples of Art Deco architecture in the United States.

Teaching

After stints in Chicago and Berkeley, Goff accepted a teaching position with the School of Architecture at the University of Oklahoma in 1942. By 1943, despite a lack of credentials, he was chairman of the school. This was his most productive period. In his private practice, Goff built an impressive number of residences in the American Midwest, developing his singular style of organic architecture that was client- and site-specific.

Work

Goff's accumulated design portfolio of 500 projects (about one quarter of them built) demonstrates a restless, sped-up evolution through conventional styles and forms at a young age, through the Prairie style of his heroes and correspondents Frank Lloyd Wright and Louis Sullivan, then into original design. Finding inspiration in sources as varied as Antoni Gaudi, Balinese music, Claude Debussy, Japanese ukiyo-e prints, and seashells, Goff's mature work had no precedent and he has few heirs other than his former assistant, New Mexico architect Bart Prince and Herb M.

Greene. His contemporaries primarily followed tight functionalistic floorplans with flat roofs and no ornament. Goff's idiosyncratic floorplans, attention to spatial effect, and use of recycled and/or unconventional materials such as gilded zebrawood, cellophane strips, cake pans, glass cullet, Quonset Hut ribs, ashtrays, and white turkey feathers, challenge conventional distinctions between order and disorder.

A number of Goff's original designs are on display at the Modern Wind at the Art Institute of Chicago.

Chronological Building List

- 1926: Boston Avenue Methodist Church, Tulsa, Oklahoma
- 1929: Riverside Studio, Tulsa, Oklahoma
- 1938: Turzak House, Chicago, Illinois
- 1939: Cole House, Glenview, Illinois
- 1940: Colmorgan House, Glenview, Illinois
- 1940: Unseth House, Park Ridge, Illinois
- 1941: Bartman House (also known as Triaero), Fern Creek, Kentucky
- 1947: Ruth VanSickle Ford House, Aurora, Illinois
- 1947: Ledbetter House, Norman, Oklahoma
- 1948: Hopewell Baptist Church, Edmond, Oklahoma



Bavinger House



Ledbetter House

- 1950: Bavinger House, Norman, Oklahoma
- 1952: Corsaw House, Norman, Oklahoma
- 1954: Garvey House, Urbana, Illinois
- 1955: John Frank House, Sapulpa, Oklahoma
- 1956: Joe D. Price House and Studio (also known as Shin'enKan), Bartlesville, Oklahoma destroyed by arson in 1996
- 1957: Comer House, Dewey, Oklahoma
- 1957: Motsenbocker House, Bartlesville, Oklahoma
- 1958: Durst House, Houston, Texas
- 1958: Freeman House, Joplin, Missouri
- 1958: Gutman House, Gulfport, Mississippi (destroyed by fire)
- 1958: Jones House, Bartlesville, Oklahoma
- 1959: Collins House, Bartlesville, Oklahoma
- 1959: Bennett House, Bartlesville, Oklahoma
- 1959: Akright House, Bartlesville, Oklahoma
- 1960: Gryder House, Ocean Springs, Mississippi
- 1961: Fitchette House, Bartlesville, Oklahoma
- 1961: Adams House, Vinita, Oklahoma
- 1963: Pollack House, Oklahoma City, Oklahoma
- 1963: Play Tower, Bartlesville, Oklahoma
- 1965: Duncan House, Cobden, Illinois
- 1965: Hyde House, Prairie Village, Kansas
- 1965: Nicol House, Kansas City, Missouri
- 1965: Searing House, Prairie Village, Kansas
- 1966: Jacquart House, Sublette, Kansas
- 1968: Mitchell House, Dodge City, Kansas
- 1970: Glen Harder House, Mountain Lake, Minnesota (destroyed by fire)
- 1974: Barby House, Tucson, Arizona
- 1978: Pavilion for Japanese Art at the Los Angeles County Museum of Art, Los Angeles, California
- 1979: Struckus House, Woodland Hills, California
- 1980: Jacob Harder House, Mountain Lake, Minnesota

Contributions

Today, Goff's contributions to the history of 20th-century architecture are widely praised. His extant archive—including architectural drawings, paintings, musical compositions, photographs, project files, and personal and professional papers—is held by the Ryerson & Burnham Libraries at the Art Institute of Chicago.

The University of Oklahoma now sponsors the Bruce Goff Professorship of Creative Architecture in his honor.

Death

Goff died in Tyler, Smith County, TX on August 4, 1982 (TX Death Records). His cremated remains are interred in Graceland Cemetery, Chicago, Illinois, with a marker designed by Grant Gustafson (one of Goff's students) that incorporates a glass cullet fragment salvaged from the ruins of the Joe D. Price House and Studio.



Bruce Goff's headstone designed by Goff student Grant Gustafson

External links

- Friends of Kebyar ^[1], an international network of people interested in original and innovative architecture and Bruce Goff's legacy, founded by former colleagues and students of Goff.
- ADAO - International Web Portal of Organic Architecture ^[10]
- Bruce Goff Castle BandB ^[2] The Duncan House, built in 1968, now operated as a Bed and Breakfast.
- "Goff in the Desert" documentary by [[Heinz Emigholz ^[3]].]
- Cimarron Heritage Center, formerly the Cox House, was designed by Goff. ^[4]
- Short biography on Graceland Cemetery's website. ^[10]
- Bruce Goff Archive ^[5] - includes biography and digitized images
- [6] www.wsiu.org under

the PBS InFocus Show aired in 2008-2009 - archived as downloadable 29 minute showing of the Bruce Goff Duncan Dwelling serving as Bed and Breakfast experience.

- [7] The Bavinger House is a non-profit corporation founded with the purpose of restoring the house built by master artist Eugene Bavinger and master architect, Bruce Goff. This will allow the house to be open to the public and colleges for education and the enjoyment of all. Eugene and Nancy Bavinger's last wishes were for the house to be shown. They built a house that would satisfy their desire of nontraditional spaces encompassing nature in form and function.
- Encyclopedia of Oklahoma History and Culture - Goff, Bruce ^[8]

Rudolf Steiner

Rudolf Steiner	
Full name	Rudolf Joseph Lorenz Steiner
Born	25(27?) February 1861 Kraljevec, Austria-Hungary, now Donji Kraljevec, Croatia
Died	30 March 1925 (aged 64) Dornach, Switzerland
Era	20th-century philosophy
Region	Western Philosophy
School	Phenomenology, Holism, Monism
Main interests	Metaphysics, Epistemology, Philosophy of science, Esotericism, Christianity, Spiritual Science, Freemasonry
Notable ideas	Anthroposophy, Anthroposophical Medicine, Biodynamic Agriculture, Eurythmy, Spiritual Science, Waldorf Education

Rudolf Joseph Lorenz Steiner (25 or 27 February 1861 – 30 March 1925) was an Austrian philosopher, social thinker, architect and esotericist. He gained initial recognition as a literary critic and cultural philosopher. At the beginning of the twentieth century, he founded a new spiritual movement, *Anthroposophy*, as an esoteric philosophy growing out of European transcendentalism and with links to Theosophy.

Steiner led this movement through several phases. In the first, more philosophically oriented phase, Steiner attempted to find a synthesis between science and mysticism; his philosophical work of these years, which he termed *spiritual science*, sought to provide a connection between the cognitive path of Western philosophy and the inner and spiritual needs of the human being. In a second phase, beginning around 1907, he began working collaboratively in a variety of artistic media, including drama, the movement arts (developing a new artistic form, *eurythmy*) and architecture, culminating in the building of a cultural center to house all the arts, the Goetheanum. After the First World War, Steiner worked with educators, farmers, doctors, and other professionals to develop Waldorf education, biodynamic agriculture, anthroposophical medicine as well as new directions in numerous other areas. Steiner advocated a form of ethical individualism, to which he later brought a more explicitly spiritual component. He based his epistemology on Johann Wolfgang Goethe's world view, in which "Thinking ... is no more and no less an organ of perception than the eye or ear. Just as the eye perceives colours and the ear sounds, so thinking perceives ideas." A consistent thread that runs from his earliest philosophical phase through his later spiritual orientation is the goal of demonstrating that there are no

essential limits to human knowledge.

Biography

Childhood and education

Part of a series on
Anthroposophy
General
Anthroposophy · Rudolf Steiner Anthroposophical Society · Goetheanum
Anthroposophically inspired work
Waldorf education · Biodynamic agriculture Anthroposophical medicine Camphill Movement · Eurythmy
Philosophy
Philosophy of Freedom Social threefolding

Steiner's father, Johann(es) (Baptist) Steiner (June 23, 1829, Geras (or Trabenreith, Imfritz-Messern), and lived Geras Abbey, Waldviertel - 1910, Horn), left a position as huntsman in the service of Count Hoyos in Geras, northeast Lower Austria to marry Franziska Blie (May 8, 1834, Horn, Waldviertel - 1918, Horn), a marriage for which the Count had refused his permission. Johann became a telegraph operator on the Southern Austrian Railway, and at the time of Rudolf's birth was stationed in *Kraljevec* in the *Muraköz* region, then part of the Austrian Empire (present-day Donji Kraljevec, Međimurje region, northernmost Croatia). In the first two years of Rudolf's life, the family moved twice, first to Mödling, near Vienna, and then, through the promotion of his father to stationmaster, to Pottschach, located in the foothills of the eastern Austrian Alps in present-day Burgenland.

From 1879 to 1883, Steiner attended and then graduated from the Vienna Institute of Technology (*Technische Hochschule*), where he studied mathematics, physics, and philosophy.⁴⁴⁶ In 1882, one of Steiner's teachers at the university in Vienna, Karl Julius Schröer, suggested Steiner's name to Joseph Kürschner, editor of a new edition of Goethe's works. Steiner was then asked to become the edition's scientific editor.

In his autobiography, Steiner related that at 21, on the train between his home village and Vienna, he met a simple herb gatherer, Felix Koguzki, who spoke about the spiritual world "as one who had his own experience therein..." This herb gatherer introduced Steiner to a person that Steiner only identified

as a "master", and who had a great influence on Steiner's subsequent development, in particular directing him to study Fichte's philosophy.

In 1891, Steiner earned a doctorate in philosophy at the University of Rostock in Germany with a thesis based upon Fichte's concept of the ego, later published in expanded form as *Truth and Knowledge*.

Writer and philosopher

In 1888, as a result of his work for the Kürschner edition of Goethe's works, Steiner was invited to work as an editor at the Goethe archives in Weimar. Steiner remained with the archive until 1896. As well as the introductions for and commentaries to four volumes of Goethe's scientific writings, Steiner wrote two books about Goethe's philosophy: *The Theory of Knowledge Implicit in Goethe's World-Conception* (1886) and *Goethe's Conception of the World* (1897). During this time he also collaborated in complete editions of Arthur Schopenhauer's work and that of the writer Jean Paul and wrote numerous articles for various journals.

During his time at the archives, Steiner wrote what he considered his most important philosophical work, *Die Philosophie der Freiheit* (*The Philosophy of Freedom*) (1894), an exploration of epistemology and ethics that suggested a path upon which humans can become spiritually free beings (see below).

In 1896, Elisabeth Förster-Nietzsche asked Steiner to set the Nietzsche archive in Naumburg in order. Her brother by that time was *non compos mentis*. Förster-Nietzsche introduced Steiner into the presence of the catatonic philosopher and Steiner, deeply moved, subsequently wrote the book *Friedrich Nietzsche, Fighter for Freedom*. Of Nietzsche, Steiner says in his autobiography, "Nietzsche's ideas of the 'eternal recurrence' and of 'Übermensch' remained long in my mind. For in these was reflected that which a personality must feel concerning the evolution and essential being of humanity when this personality is kept back from grasping the spiritual world by the restricted thought in the philosophy of nature characterizing the end of the nineteenth century." "What attracted me particularly was that one could read Nietzsche without coming upon anything which strove to make the reader a 'dependent' of Nietzsche's."

In 1897, Steiner left the Weimar archives and moved to Berlin. He became owner, chief editor, and active contributor to the literary journal *Magazin für Literatur*, where he hoped to find a readership sympathetic to his philosophy. His work in the magazine was not well received by its readership, including the alienation of subscribers following Steiner's unpopular support of Émile Zola in the Dreyfus Affair. The journal lost more subscribers when Steiner published extracts from his correspondence with anarchist writer John Henry Mackay. Dissatisfaction with his editorial style eventually led to his departure from the magazine.

In 1899, Steiner married Anna Eunicke; they were later separated. Anna died in 1911.

Steiner and the Theosophical Society

Main article: Rudolf Steiner and the Theosophical Society

In 1899, Steiner published an article in his *Magazin für Literatur*, titled "Goethe's Secret Revelation", on the esoteric nature of Goethe's fairy tale, *The Green Snake and the Beautiful Lily*. This article led to an invitation by the Count and Countess Brockdorff to speak to a gathering of Theosophists on the subject of Nietzsche. Steiner continued speaking regularly to the members of the Theosophical Society, becoming the head of its newly constituted German section in 1902 without ever formally joining the society. It was within this society that Steiner met and worked with Marie von Sivers, who became his second wife in 1914. By 1904, Steiner was appointed by Annie Besant to be leader of the Theosophical *Esoteric Society* for Germany and Austria.

The German Section of the Theosophical Society grew rapidly under Steiner's leadership as he lectured throughout much of Europe on his spiritual science. During this period, Steiner maintained an original approach, replacing Madame Blavatsky's terminology with his own, and basing his spiritual research and teachings upon the Western esoteric and philosophical tradition. This and other differences, in particular Steiner's vocal rejection of C. W. Leadbeater and Annie Besant's pronouncement that Jiddu Krishnamurti was the vehicle of a new world teacher and the reincarnation of Christ, led to a formal split in 1912/13, when Steiner and the majority of members of the German section of the Theosophical Society broke off to form a new group, the Anthroposophical Society.

The Anthroposophical Society and its cultural activities

The Anthroposophical Society grew rapidly. Fueled by a need to find a home for their yearly conferences, which included performances of plays written by Eduard Schuré as well as Steiner himself, the decision was made to build a theater and organizational center. In 1913, construction began on the first Goetheanum building, in Dornach, Switzerland. The building, designed by Steiner, was built to a significant part by volunteers who offered craftsmanship or simply a will to learn new skills. Once World War I started in 1914, the Goetheanum volunteers could hear the sound of cannon fire beyond the Swiss border, but despite the war, people from all over Europe worked peaceably side by side on the building's construction.

Beginning in 1919, Steiner was called upon to assist with numerous practical activities (see below), including the first Waldorf school, founded that year in Stuttgart, Germany. His lecture activity expanded enormously. At the same time, the Goetheanum developed as a wide-ranging cultural centre. On New Year's Eve, 1922/1923, it was burned down by arson; only his massive sculpture depicting the spiritual forces active in the world and the human being, the Representative of Humanity, was saved. Steiner immediately began work designing a second Goetheanum building – made of concrete instead of wood – which was completed in 1928, three years after his death.

During the Anthroposophical Society's Christmas conference in 1923, Steiner founded a *School of Spiritual Science*, intended as an open university for research and study. This university, which has

various sections or faculties, has grown steadily; it is particularly active today in the fields of education, medicine, agriculture, art, natural science, literature, philosophy, sociology and economics. Steiner spoke of laying the foundation stone of the new society in the hearts of his listeners, while the First Goetheanum's foundation stone had been laid in the earth. He gave a Foundation Stone meditation to anchor this.

Attacks, illness and death

The arson committed against the First Goetheanum had a context. Threats had been made publicly against the Goetheanum, and against Steiner himself by right-wing nationalists.

Reacting to the catastrophic situation in post-war Germany, Steiner had gone on extensive lecture tours promoting his social ideas of the Threefold Social Order, entailing a fundamentally different political structure; he suggested that only through independence of the cultural, political and economic realms could such catastrophes as the World War be avoided. He also promoted a radical solution in the disputed area of Upper Silesia - claimed by both Poland and Germany: his suggestion that this area be granted at least provisional independence led to his being publicly accused of being a traitor to Germany.

In 1919, the political theorist of the National Socialist movement in Germany, Dietrich Eckart, attacked Steiner and suggested that he was a Jew. In 1921, Adolf Hitler attacked Steiner in an article in the right-wing *Völkischen Beobachter* newspaper, including accusations that Steiner was a tool of the Jews, and other nationalist extremists in Germany called up a "war against Steiner". The 1923 Beer Hall Putsch in Munich led Steiner to give up his residence in Berlin, saying that if those responsible for the attempted coup [Hitler and others] came to power in Germany, it would no longer be possible for him to enter the country; he also warned against the disastrous effects it would have for Central Europe if the National Socialists came to power.⁸

The loss of the Goetheanum affected Steiner's health seriously. From 1923 on, he showed signs of increasing frailness and illness. He continued to lecture widely, and even to travel; especially towards the end of this time, he was often giving two, three or even four lectures daily for courses taking place concurrently. Many of these were for practical areas of life; simultaneously, however, Steiner began an extensive series of lectures presenting his research on the successive incarnations of various individualities, and on the technique of karma research generally.

Increasingly ill, his last lecture was held in September, 1924. He continued to write on his autobiography during the last months of his life; he died on 30 March 1925.

Spiritual research

From 1899 until his death in 1925, Steiner articulated an ongoing stream of experiences that he claimed were of the spiritual world — experiences he said had touched him from an early age on. Steiner aimed to apply his training in mathematics, science, and philosophy to produce rigorous, verifiable presentations of those experiences.

Steiner believed that through freely chosen ethical disciplines and meditative training, anyone could develop the ability to experience the spiritual world, including the higher nature of oneself and others. Steiner believed that such discipline and training would help a person to become a more moral, creative and free individual - free in the sense of being capable of actions motivated solely by love.

Steiner's ideas about the inner life were influenced by Franz Brentano, with whom he had studied, and Wilhelm Dilthey, both founders of the phenomenological movement in European philosophy, as well as the transcendentalist stream in German philosophy represented by Fichte, Hegel, and Schelling. Steiner was also influenced by Goethe's phenomenological approach to science.

Steiner led the following esoteric schools:

- His independent *Esoteric School* of the Theosophical Society, founded in 1904. This school continued after the break with Theosophy but was disbanded at the start of World War One.
- A lodge called *Mystica Aeterna* within the Masonic *Order of Memphis and Mizraim*, which Steiner led from 1906 until around 1914. Steiner added to the Masonic rite a number of Rosicrucian references. The figure of Christian Rosenkreutz also plays an important role in several of his later lectures.
- The *School of Spiritual Science* of the Anthroposophical Society, founded in 1923 as a further development of his earlier Esoteric School. The School of Spiritual Science was intended to have three “classes”, but only the first of these was developed in Steiner's lifetime. All the texts relating to the “School of Spiritual Science” have been published in the full edition of Steiner's works.

Philosophical development

Goethean science

See also: Goethean science

In his commentaries on Goethe's scientific works, written between 1884 and 1897, Steiner presented Goethe's approach to science as essentially phenomenological in nature, rather than theory- or model-based. He developed this conception further in several books, *The Theory of Knowledge Implicit in Goethe's World-Conception* (1886) and *Goethe's Conception of the World* (1897), particularly emphasizing the transformation in Goethe's approach from the physical sciences, where experiment played the primary role, to plant biology, where imagination was required to find the biological archetypes (*Urpflanze*), and postulated that Goethe had sought but been unable to fully find the further

transformation in scientific thinking necessary to properly interpret and understand the animal kingdom.

Steiner defended Goethe's qualitative description of color as arising synthetically from the polarity of light and darkness, in contrast to Newton's particle-based and analytic conception. He emphasized the role of evolutionary thinking in Goethe's discovery of the intermaxillary bone in human beings; Goethe expected human anatomy to be an evolutionary transformation of animal anatomy.

Knowledge and freedom

See also: Philosophy of Freedom

Steiner approached the philosophical questions of knowledge and freedom in two stages. The first was his dissertation, published in expanded form in 1892 as *Truth and Knowledge*. Here Steiner suggests that there is an inconsistency between Kant's philosophy, which postulated that the essential verity of the world was inaccessible to human consciousness, and modern science, which assumes that all influences can be found in what Steiner termed the "sinnlichen und geistlichen" (sensory and mental/spiritual) world to which we have access. Steiner terms Kant's "Jenseits-Philosophie" (philosophy of an inaccessible beyond) a stumbling block in achieving a satisfying philosophical viewpoint.

Steiner postulates that the world is essentially an indivisible unity, but that our consciousness divides it into the sense-perceptible appearance, on the one hand, and the formal nature accessible to our thinking, on the other. He sees in thinking itself an element that can be strengthened and deepened sufficiently to penetrate all that our senses do not reveal to us. Steiner thus explicitly denies all justification to a division between faith and knowledge; otherwise expressed, between the spiritual and natural worlds. Their apparent duality is conditioned by the structure of our consciousness, which separates perception and thinking, but these two faculties give us two complementary views of the same world; neither has primacy and the two together are necessary and sufficient to arrive at a complete understanding of the world. In thinking about perception (the path of natural science) and perceiving the process of thinking (the path of spiritual training), it is possible to discover a hidden inner unity between the two poles of our experience.^{:Chapter 4}

Truth, for Steiner, is paradoxically both an objective discovery and yet "a free creation of the human spirit, that never would exist at all if we did not generate it ourselves. The task of understanding is not to replicate in conceptual form something that already exists, but rather to create a wholly new realm, that together with the world given to our senses constitutes the fullness of reality."

A new stage of Steiner's philosophical development is expressed in his *Philosophy of Freedom*. Here, he further explores potentials within thinking: freedom, he suggests, can only be approached asymptotically and with the aid of the "creative activity" of thinking. Thinking can be a free deed; in addition, it can liberate our will from its subservience to our instincts and drives. Free deeds, he suggests, are those for which we are fully conscious of the motive for our action; freedom is the

spiritual activity of penetrating with consciousness our own nature and that of the world, and the real activity of acting in full consciousness.¹³³⁻⁴ This includes overcoming influences of both heredity and environment: "To be free is to be capable of thinking one's own thoughts - not the thoughts merely of the body, or of society, but thoughts generated by one's deepest, most original, most essential and spiritual self, one's individuality."

Steiner affirms Darwin's and Haeckel's evolutionary perspectives but extends this beyond its materialistic consequences; he sees human consciousness, indeed, all human culture, as a product of natural evolution that transcends itself. For Steiner, nature becomes self-conscious in the human being. Steiner's description of the nature of human consciousness thus closely parallels that of Solovyov:

In human beings, the absolute subject-object appears *as such*, i.e. as pure spiritual activity, containing all of its own objectivity, the whole process of its natural manifestation, but containing it totally ideally - in consciousness....The subject knows here only its own activity as an objective activity (sub specie object). Thus, the original identity of subject and object is restored in philosophical knowledge.

Spiritual science

See also: Anthroposophy and Rudolf Steiner's exercises for spiritual development

In his earliest works, Steiner already spoke of the "natural and spiritual worlds" as a unity. From 1900 on, he began lecturing about concrete details of the spiritual world(s), culminating in the publication in 1904 of the first of several systematic presentations, his *Theosophy: An Introduction to the Spiritual Processes in Human Life and in the Cosmos*, followed by *How to Know Higher Worlds* (1904/5), *Cosmic Memory* (a collection of articles written between 1904 and 1908), and *An Outline of Esoteric Science* (1910). Important themes include:

- the human being as body, soul and spirit;
- the path of spiritual development;
- spiritual influences on world-evolution and history; and
- reincarnation and karma.

Steiner emphasized that there is an objective natural and spiritual world that can be known, and that perceptions of the spiritual world and incorporeal beings are, under conditions of training comparable to that required for the natural sciences, including self-discipline, replicable by multiple observers. It is on this basis that spiritual science is possible, with radically different epistemological foundations than those of natural science.

For Steiner, the cosmos is permeated and continually transformed by the creative activity of non-physical processes and spiritual beings. For the human being to become conscious of the objective reality of these processes and beings, it is necessary to creatively enact and reenact, within, their creative activity. Thus objective spiritual knowledge always entails creative inner activity. Steiner articulated three stages of any creative deed:^{Pt II, Chapter 1}

- Moral intuition: the ability to discover or, preferably, develop valid ethical principles;
- Moral imagination: the imaginative transformation of such principles into a concrete intention applicable to the particular situation (situational ethics); and
- Moral technique: the realization of the intended transformation, depending on a mastery of practical skills.

Steiner termed his work from this period on *Anthroposophy*. He emphasized that the spiritual path he articulated builds upon and supports individual freedom and independent judgment; for the results of spiritual research to be appropriately presented in a modern context they must be in a form accessible to logical understanding, so that those who do not have access to the spiritual experiences underlying anthroposophical research can make independent evaluations of the latter's results. Spiritual training is to support what Steiner considered the overall purpose of human evolution, the development of the mutually interdependent qualities of love and freedom.

Breadth of activity

After the First World War, Steiner became active in a wide variety of cultural contexts. He founded a school, known as the Waldorf school, which later evolved into a worldwide school network. The agricultural system he founded, now known as Biodynamic agriculture, was one of the initial forms of and has contributed significantly to the development of modern organic farming. His work in medicine has led to the development of a broad range of complementary medications and supportive artistic and biographic therapies. Homes for children and adults with developmental disabilities based on his work (including those of the Camphill movement) are widespread. His paintings and drawings have been exhibited in museums and galleries, and he influenced Joseph Beuys and other significant modern artists. His two Goetheanum buildings are generally accepted to be masterpieces of modern architecture, and other anthroposophical architects have contributed thousands of buildings to the modern scene. One of the first institutions to practice ethical banking was an anthroposophical bank working out of Steiner's ideas.

Steiner's literary estate is correspondingly broad. Steiner's writings are published in about forty volumes, including books, essays, plays ('mystery dramas'), mantric verse and an autobiography. His collected lectures, making up another approximately 300 volumes, discuss an extremely wide range of themes. Steiner's drawings, chiefly illustrations done on blackboards during his lectures, are collected in a separate series of 28 volumes. Many publications have covered his architectural legacy and sculptural work.

Education

As a young man, Steiner already supported the independence of educational institutions from governmental control. In 1907, he wrote a long essay, entitled "Education in the Light of Spiritual Science", in which he described the major phases of child development and suggested that these would be the basis of a healthy approach to education.

In 1919, Emil Molt invited him to lecture on the topic of education to the workers at Molt's factory in Stuttgart. Out of this came a new school, the Waldorf school. During Steiner's lifetime, schools based on his educational principles were also founded in Hamburg, Essen, The Hague and London; there are now more than 1000 Waldorf schools worldwide.

Social activism

For a period after World War I, Steiner was extremely active as a lecturer on social questions. A petition expressing his basic social ideas (signed by Herman Hesse, among others) was very widely circulated. His main book on social questions, *Toward Social Renewal*, sold tens of thousands of copies. Today around the world there are a number of innovative banks, companies, charitable institutions, and schools for developing new cooperative forms of business, all working partly out of Steiner's social ideas.

Steiner suggested that the cultural, political and economic spheres of society needed to be sufficiently independent of one another to be able to mutually correct each other in an ongoing way. He suggested that human society had been moving slowly, over thousands of years, toward articulation of society into three independent yet mutually corrective realms, and that a Threefold Social Order was not some utopia that could be implemented in a day or even a century. It was a gradual process that he expected would continue to develop for thousands of years. Nevertheless, he gave many specific suggestions for social reforms that he thought would increase the threefold articulation of society. He believed in equality of human rights for political life, individual freedom in cultural life (including the sciences, arts, education and religion), and voluntary, uncoerced cooperation between organizations of producers, distributors and consumers to provide solidarity in economic life.

Architecture and visual arts

Steiner designed 17 buildings, including the First and Second Goetheanums. These two buildings, built in Dornach, Switzerland, were intended to house a *University for Spiritual Science*. Three of Steiner's buildings, including both Goetheanum buildings, have been listed amongst the most significant works of modern architecture.

As a sculptor, his works include *The Representative of Humanity* (1922). This nine-meter high wood sculpture was a joint project with the sculptor Edith Maryon; it is on permanent display at the Goetheanum in Dornach.



First Goetheanum.

Steiner's blackboard drawings were unique at the time and almost certainly not originally intended as art works. Josef Beuys' work, itself heavily influenced by Steiner, has led to the modern understanding of Steiner's drawings as artistic objects.

Performing arts

Together with Marie Steiner-von Sivers, Rudolf Steiner developed the art of eurythmy, sometimes referred to as "visible speech and visible song". According to the principles of eurythmy, there are archetypal movements or gestures that correspond to every aspect of speech - the sounds (or phonemes), the rhythms, and the grammatical function - to every "soul quality" - laughing, despair, and intimacy - and to every aspect of music - tones, intervals, rhythms, and harmonies.

As a playwright, Steiner wrote four "Mystery Dramas" between 1909 and 1913, including *The Portal of Initiation* and *The Soul's Awakening*. They are still performed today by Anthroposophical groups.

Steiner also founded a new approach to artistic speech and drama; see his *Speech and Drama Course*. Various ensembles work with this approach, called "speech formation" (Ger.: *Sprachgestaltung*), and trainings exist in various countries, including England, the United States, Switzerland, and Germany. The actor Michael Chekhov extended this approach in what is now known as the Chekhov method.

Anthroposophical medicine

Main article: Anthroposophical medicine

From the late 1910s, Steiner was working with doctors to create a new approach to medicine. In 1921, pharmacists and physicians gathered under Steiner's guidance to create a pharmaceutical company called Weleda which now distributes natural medical products worldwide. At around the same time, Dr. Ita Wegman founded a first anthroposophic medical clinic in Arlesheim, Switzerland (now called the Wegman Clinic).

Steiner's descriptions of certain bodily organs and their functions sometimes differ significantly from those found in medical textbooks. He stated, for example, that the heart is not a mechanical pump but a dynamic regulator of circulatory flow.^[citation needed]

Biodynamic farming and gardening

Biodynamic agriculture, or biodynamics, comprises an ecological and sustainable farming system, that includes many of the ideas of organic farming (but predates the term). In 1924, a group of farmers concerned about the future of agriculture requested Steiner's help; Steiner responded with a lecture series on agriculture. This was the origin of biodynamic agriculture, which is now practiced throughout much of Europe, North America, and Australasia. A central concept of these lectures was to "individualize" the farm by bringing no or few outside materials onto the farm, but producing all needed materials such as manure and animal feed from within what he called the "farm organism". Other aspects of biodynamic farming inspired by Steiner's lectures include timing activities such as planting in relation to the movement patterns of the moon and planets and applying "preparations", which consist of natural materials which have been processed in specific ways, to soil, compost piles, and plants with the intention of engaging non-physical beings and elemental forces. Steiner, in his lectures, encouraged his listeners to verify his suggestions scientifically, as he had not yet done.

The early decades of the twentieth-century agriculture started using inorganic fertilizers such as nitrogen "condensed" from the air and subsequently applied to the fields. Steiner believed that the introduction of this chemical farming was a very detrimental. Stating "Mineral manuring is a thing that must cease altogether in time, for the effect of every kind of mineral manure, after a time, is that the products grown on the fields thus treated lose their nutritive value. It is an absolutely general law." Steiner was convinced that the quality of food in his time had degraded, and he believed the source of the problem was chemical farming's use of artificial fertilizers and pesticides, however he did not believe this was only because of the chemical or biological properties relating to the substances involved, but also due to spiritual shortcomings in the whole chemical approach to farming. Steiner considered the world and everything in it as simultaneously spiritual and material in nature, an approach termed monism. He also believed that living matter was different from dead matter. In other words, Steiner believed synthetic nutrients were not the same as their more living counterparts.

The name "biologically dynamic" or "biodynamic" was coined by Steiner's adherents. A central aspect of biodynamics is that the farm as a whole is seen as an organism, and therefore should be a closed self-nourishing system, which the preparations nourish. Disease of organisms is not to be tackled in isolation but is a symptom of problems in the whole organism.

Biodynamic farming has had a significant influence on agriculture in some countries, including Germany, Switzerland and India.

Steiner and Christianity

In 1899 Steiner experienced what he described as a life-transforming inner encounter with the being of Christ; previously he had little or no relation to Christianity in any form. Then and thereafter, his relationship to Christianity remained entirely founded upon personal experience, and thus both non-denominational and strikingly different from conventional religious forms.

Christ and human evolution

Steiner describes Christ's being and mission on earth as having a central place in human evolution:

The being of Christ is central to *all* religions, though called by different names by each.

Every religion is valid and true for the time and cultural context in which it was born.

Historical forms of Christianity need to be transformed considerably in our times in order to meet the on-going evolution of humanity.

It is the being that unifies all religions — and not a particular religious faith — that Steiner saw as the central force in human evolution. He understood Christ's incarnation as a historical reality, and a pivotal point in human history, however. The "Christ Being" is for Steiner not only the Redeemer of the Fall from Paradise, but also the unique pivot and meaning of earth's "evolutionary" processes and of all human history. The essence of being "Christian" is, for Steiner, a search for balance between polarizing extremes¹⁰²⁻³ and the ability to manifest love in freedom.

Divergence from conventional Christian thought

Steiner's views of Christianity diverge from conventional Christian thought in key places, and include gnostic elements. One of the central points of divergence is found in Steiner's views on reincarnation and karma.

Steiner also posited two different Jesus children involved in the Incarnation of the Christ: one child descended from Solomon, as described in the Gospel of Matthew; the other child from Nathan, as described in the Gospel of Luke. He references in this regard the fact that the genealogies given in these two gospels diverge some thirty generations before Jesus' birth.

Steiner's view of the second coming of Christ is also unusual. He suggested that this would not be a physical reappearance, but rather, meant that the Christ being would become manifest in non-physical form, in the "etheric realm" — i.e. visible to spiritual vision and apparent in community life — for increasing numbers of people, beginning around the year 1933. He emphasized that the future would require humanity to recognize this Spirit of Love in all its genuine forms, regardless of how this is named. He also warned that the traditional name, "Christ", might be used, yet the true essence of this Being of Love ignored.

The Christian Community

In the 1920s, Steiner was approached by Friedrich Rittelmeyer, a Lutheran pastor with a congregation in Berlin. Rittelmeyer asked if it was possible to create a more modern form of Christianity. Soon others joined Rittelmeyer — mostly Protestant pastors and theology students, but including several Roman Catholic priests. Steiner offered counsel on renewing the sacraments of their various services, combining Catholicism's emphasis on the rites of a sacred tradition with the emphasis on freedom of thought and a personal relationship to religious life characteristic of modern, Johannine Christianity.

Steiner made it clear, however, that the resulting movement for the renewal of Christianity, which became known as "The Christian Community", was a personal gesture of help to a movement founded by Rittelmeyer and others independently of the Anthroposophical Society. The distinction was important to Steiner because he sought with Anthroposophy to create a scientific, not faith-based, spirituality. For those who wished to find more traditional forms, however, a renewal of the traditional religions was also a vital need of the times.

Reception and controversy

See also: Reception of anthroposophy

Steiner's work has influenced a broad range of noted personalities. These include the philosophers Albert Schweitzer, Owen Barfield and Richard Tarnas,^[citation needed] the writers Saul Bellow, Michael Ende, Selma Lagerlöf, Andrej Belyj, David Spangler,^[citation needed] William Irwin Thompson,^[citation needed] and esotericist Édouard Schuré,^[citation needed] the artists Josef Beuys, Wassily Kandinsky, and Murray Griffin; actor and acting teacher Michael Chekhov; cinema director Andrei Tarkovsky; and conductor Bruno Walter. Olav Hammer, though sharply critical of esoteric movements generally, terms Steiner "arguably the most historically and philosophically sophisticated spokesperson of the Esoteric Tradition."

Albert Schweitzer wrote that he and Steiner had in common that they had "taken on the life mission of working for the emergence of a true culture enlivened by the ideal of humanity and to encourage people to become truly thinking beings".

Scientism

See also: Anthroposophy#Scientific_basis

Olav Hammer critiques as scientism Steiner's claim to use a scientific methodology to investigate spiritual phenomena based upon his claims of clairvoyant experience. Steiner regarded the "observations" of spiritual research as more dependable (and above all, consistent) than observations of physical reality yet considered spiritual research as fallible and, perhaps surprisingly, held the view that anyone capable of thinking logically was in a position to correct errors by spiritual researchers.

Race and ethnicity

Steiner's work includes both universalist, humanist elements and historically influenced racial assumptions. Due to the contrast and even contradictions between these elements, "whether a given reader interprets Anthroposophy as racist or not depends upon that reader's concerns." Steiner considered that every people has a unique essence, which he called its soul or spirit, saw race as a physical manifestation of humanity's spiritual evolution and at times seemed to place races into a complex hierarchy largely derived from contemporary theosophical views, yet he consistently and explicitly subordinated the role of hereditary factors, including race and ethnicity, to individual factors in development; the human individuality, for Steiner, is centered in a person's unique ego, not the body's accidental qualities. More specifically:

Steiner characterized specific races, nations, and ethnicities in ways that have been termed racist by critics including characterizations of various races and ethnic groups as flowering, others as backward or destined to disappear; and hierarchical views of the spiritual evolution of different races, including - at times, and inconsistently - portraying the white race, European culture, or the Germanic culture as representing the high-point of human evolution as of the early 20th century, though describing these as destined to be superseded by future cultures. Nevertheless, his views about German culture were not ethnically based; he saw this culture, in particular Goethe and the German transcendentalists, as the source of spiritual ideals that were of central importance both for the immediate region and for the world.

Throughout his life, Steiner consistently emphasized the core spiritual unity of all the world's peoples and sharply criticized racial prejudice. He articulated beliefs that the individual nature of any person stands higher than any racial, ethnic, national or religious affiliation; that race and ethnicity are transient and superficial, not essential aspects of the individual; that each individual incarnates in many different peoples and races over successive lives, thus bearing within him- or herself a range of races and peoples; and that race is rapidly losing any remaining significance for humanity.

Above all, Steiner considered "race, folk, ethnicity and gender" to be general, describable categories into which individuals may choose to fit, but from which free human beings can and will liberate themselves.

Judaism

During the years when Steiner was best known as a literary critic, he published a series of articles attacking various manifestations of antisemitism and criticizing some of the most prominent anti-Semites of the time as "barbaric" and "enemies of culture". Towards the end of his life and after his death, massive defamatory press attacks against Steiner were undertaken by early National Socialist leaders (including Adolf Hitler) and other right-wing nationalists. These criticized Steiner's thought, and Anthroposophy, as being incompatible with National Socialist racist ideology and charged both that Steiner was influenced by his close connections with Jews and that he was himself Jewish. On a

number of occasions. Steiner promoted full assimilation of the Jewish people into the nations in which they lived, a stance that has come under criticism in recent years. He was also a critic of his contemporary Theodor Herzl's goal of a Zionist state, as well as of any other ethnically determined nation, as he considered ethnicity to be an outmoded basis for social life in today's world.

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Bruno Zevi

Bruno Zevi (22 January 1918, Rome - 9 January 2000) was an Italian architect, historian, professor, curator, author and editor. Zevi was a vocal critic of 'classicising' modern architecture and postmodernism.

University years

On finishing school in 1933, Zevi enrolled at the Faculty of Architecture at the University of Rome. Due to the anti-Semitic laws, Zevi was forced in 1938 to abandon his studies, and so left for London, UK, before moving to the USA. Zevi graduated from the Harvard Graduate School of Design, then under the directorship of Walter Gropius.

While in the USA he discovered the work of Frank Lloyd Wright, which became one of the bases for his championing of organic architecture. Zevi returned to London in 1943, working as a translator in the war effort.

Association for Organic Architecture

In 1944 he founded the Association for Organic Architecture (APAO). The following year the magazine *Metron-architecture* reviewed his book *Towards an Organic Architecture*, which brought him international acclaim.

University professor

In 1945 Zevi became Professor of Architectural History at the University of Venice. Later, he was a Professor at the University of Rome, and a member of the International Academy of Architecture (IAA) in Sofia, Bulgaria.

Editor and writer

From 1955 onwards he wrote a column for the weekly *L'Espresso*



A stairway in Rome named in his honor

magazine. He was an active member of the Italian Jewish community, and took part in anti-fascist activities within the Justice and Liberty Action Party. From 1954 until his death in 2000 he was editor of his own magazine *L'Architettura, Cronaca e Storia*.

The Modern Language of Architecture is one of Zevi's most significant publications. In this book Zevi sets forth seven principles or "antirules" to codify the language of architecture created by Le Corbusier, Gropius, Mies van der Rohe, and Wright. In place of the classical language of the Beaux Art school, with its focus on abstract principles of order, proportion, and symmetry, he presents an alternative system of communication characterized by a free interpretation of contents and function, an emphasis on difference and dissonance, a dynamic of multidimensional vision, and independent interplay of elements, an organic marriage of engineering and design, a concept of living spaces that are designed for use, and an integration of buildings into their surroundings. Anticipating the innovations of postmodern architecture, Zevi argues forcefully for complexity and against unity, for decomposition dialogue between architecture and historiography, finding elements of the modern language of architecture throughout history, and discussing the process of architectural innovation.

Modern architecture movement

Zevi participated in the influential International Architecture Symposium "Mensch und Raum" (Man and Space) at the Vienna University of Technology (Technische Universität Wien) in 1984, also attended by Justus Dahinden, Ernst Gisel, Jorge Glusberg, Otto Kapfinger, Frei Otto, Ionel Schein, Dennis Sharp, Paolo Soleri, and Pierre Vago.

Such was Zevi's uncompromising critique of any tendency in modern architecture towards classicism that he even would criticize those architects he otherwise admired: "When Gropius, Mies and Aalto produced [symmetrical buildings] it was an act of surrender. Lacking a modern code, they weakened and regressed to the familiar womb of classicism." (Zevi, *The Modern Language of Architecture*).

Quotes

"In 1973, Zevi set out (his) ideas as a set of invariants - a sort of anti-classical codebook that attempted to define modernity as a language of asymmetry and dissonance, which he propagated via his magazine *L'architettura, cronache e storia*. This exciting theory of architecture as rupture and fragmentation marks him out as the seminal theoretician for all currents of modernism interested in iconoclasm and deconstruction, from Alvar Aalto in the 1930s to Daniel Libeskind in the 1990s." (Thomas Muirhead, March 1, 2000; *The Guardian*, Obituary, 2000)

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External links

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Friedensreich Hundertwasser

Friedensreich Hundertwasser



Hundertwasser in New Zealand in 1998

Birth name	Friedrich Stowasser
Born	December 15, 1928 Vienna, Austria
Died	February 19, 2000 (aged 71) aboard the RMS Queen Elizabeth 2
Nationality	Austrian
Field	Art, architecture
Works	in a bank

Friedensreich Regentag Dunkelbunt Hundertwasser (December 15, 1928 – February 19, 2000) was an Austrian painter and architect. Born **Friedrich Stowasser** in Vienna, he became one of the best-known contemporary Austrian artists, although controversial, by the end of the 20th century.

Life

Hundertwasser's father Ernst Stowasser died three months after his son's first birthday. The Second World War was a hard time for Hundertwasser and his mother Elsa, as she was Jewish. They avoided persecution by posing as Catholics, a credible ruse because Hundertwasser's father had been a Catholic. To remain inconspicuous, Hundertwasser joined the Hitler Youth.

Hundertwasser developed artistic skills very early. After the war, he spent three months at the Academy of Fine Arts in Vienna. At this time he began to sign his art as Hundertwasser instead of Stowasser. He left to travel, using a small set of paints he carried at all times to sketch anything that caught his eye. He had his first commercial painting success in 1952-3 with an exhibition in Vienna.

His adopted surname is based on the translation of "sto"(the Slavic word for "one hundred") into German. The name *Friedensreich* has a double meaning as "Peaceland" or "Peacerich" (in the sense of "peaceful"). The other names he chose for himself, *Regentag* and *Dunkelbunt*, translate to "Rainy day" and "Darkly multicoloured". His name *Friedensreich Hundertwasser* means, "Peace-Kingdom Hundred-Water".



Hundertwasser (left) 1965 in Hannover

Hundertwasser married Herta Leitner in 1958 but they divorced two years later. He married again in 1962 but was divorced by 1966. By this point he was very popular with his art.

He moved into architecture from the early 1950s. Hundertwasser also worked in the field of applied art, creating flags, stamps, coins, and posters. His most famous flag is the Koru Flag. As well as postage stamps for the Austrian Post Office, he also designed stamps for the Cape Verde islands and for the United Nations postal administration in Geneva on

the occasion of the 35th anniversary of the Universal Declaration of Human Rights.

Hundertwasser was buried in New Zealand after his death at sea on the RMS *Queen Elizabeth 2* in 2000, at the age of 71.

Artistic style and themes

Hundertwasser's original and unruly artistic vision expressed itself in pictorial art, environmentalism, philosophy, and design of facades, postage stamps, flags, and clothing (among other areas). The common themes in his work utilised bright colours, organic forms, a reconciliation of humans with nature, and a strong individualism, rejecting straight lines.

He remains *sui generis*, although his architectural work is comparable to Antoni Gaudí (1852–1926) in its use of biomorphic forms and the use of tile. He was also inspired by the art of the Vienna Secession, and by the Austrian painters Egon Schiele (1890–1918) and Gustav Klimt (1862–1918).

He was fascinated by spirals, and called straight lines "the devil's tools". He called his theory of art "transautomatism", based on Surrealist automatism, but focusing on the experience of the viewer, rather than the artist.

Architecture

Although Hundertwasser first achieved notoriety for his boldly-coloured paintings, he is more widely known for his individual architectural designs. These designs use irregular forms, and incorporate natural features of the landscape. The *Hundertwasserhaus* apartment block in Vienna has undulating floors ("an uneven floor is a melody to the feet"), a roof covered with earth and grass, and large trees

growing from inside the rooms, with limbs extending from windows. He took no payment for the design of *Hundertwasserhaus*, declaring that the investment was worth it to "prevent something ugly from going up in its place".

From the early 1950s he increasingly focused on architecture. This began with manifestos, essays and demonstrations. For example, he read out his "Mouldiness Manifesto against Rationalism in Architecture" in 1958 on the occasion of an art and architectural event held at the Seckau Monastery. In Munich in 1967 he gave a lecture called "Speech in Nude for the Right to a Third Skin". His lecture "Loose from Loos, A Law Permitting Individual Buildings Alterations or Architecture-Boycott Manifesto", was given at the Concordia Press Club in Vienna in 1968.

In the Mouldiness Manifesto he first claimed the "Window Right": "A person in a rented apartment must be able to lean out of his window and scrape off the masonry within arm's reach. And he must be allowed to take a long brush and paint everything outside within arm's reach. So that it will be visible from afar to everyone in the street that someone lives there who is different from the imprisoned, enslaved, standardised man who lives next door." In his nude speeches of 1967 and 1968 Hundertwasser condemned the enslavement of humans by the sterile grid system of conventional architecture and by the output of mechanised industrial production. He rejected rationalism, the straight line and functional architecture.

For Hundertwasser, human misery was a result of the rational, sterile, monotonous architecture, built following the tradition of the Austrian architect Adolf Loos, author of the modernist manifesto *Ornament and crime* (1908). He called for a boycott of this type of architecture, and demanded instead creative freedom of building, and the right to create individual structures. In 1972 he published the manifesto *Your window right — your tree duty*. Planting trees in an urban environment was to become obligatory: "If man walks in nature's midst, then he is nature's guest and must learn to behave as a well-brought-up guest."

In the 1970s, Hundertwasser had his first architectural models built. The models for the Eurovision TV-show "Wünsch Dir was" (Make a Wish) in 1972 exemplified his ideas on forested roofs, tree tenants and the window right. In these and similar models he developed new architectural shapes, such as the spiral house, the eye-slit house, the terrace house and the high-rise meadow house. In 1974, Peter Manhardt made models for him of the pit house, the grass roof house and the green service station — along with his idea of the invisible, inaudible Green Motorway.

In the early 1980s Hundertwasser remodelled the Rosenthal Factory in Selb, and the Mierka Grain Silo in Krems. These projects gave him the opportunity to act as what he called an "architecture doctor".

In architectural projects that followed he implemented window right and tree tenants, uneven floors, woods on the roof, and spontaneous vegetation. Works of this period include: housing complexes in Germany; a church in Bärnbach, Austria; a district heating plant in Vienna; an incineration plant and sludge centre in Osaka, Japan; a railway station in Uelzen; a winery in Napa Valley; and a public toilet in Kawakawa.

In 1999 Hundertwasser started his last project named Die Grüne Zitadelle von Magdeburg. Although he never finished this work completely, the building was built a few years later in Magdeburg, a town in central Germany, and opened on October 3, 2005.

In his architectural oeuvre, Hundertwasser put diversity before monotony, and replaced a grid system with an organic approach that enables unregulated irregularities.

Buildings

- Hundertwasser House, Vienna, Austria
- District Heating Plant, Spittelau, Vienna, Austria
- Hundertwasserhaus Waldspirale, Darmstadt, Germany
- KunstHausWien, Vienna, Austria
- *Kindergarten Heddernheim*, Frankfurt
- Motorway Restaurant, Bad Fischau-Brunn, Austria
- Hot Springs Village, Bad Blumau, Styria, Austria
- *Hundertwasserkirche*, Bärnbach, Styria, Austria
- Markthalle, Altenrhein, Switzerland
- *Wohnen unterm Regenturm*, Plochingen, Germany
- Quixote Winery, Napa Valley, (USA), 1988-1998 (his only building in the US)
- Maishima Incineration Plant, Osaka (Japan), 1997–2000
- Public toilets, Kawakawa (New Zealand), 1999
- Hundertwasser "environmental railway station", Uelzen (Germany), 1999–2001
- *Die Grüne Zitadelle von Magdeburg*, Magdeburg, Germany, 2003–2005
- *Ronald McDonald Kinder Vallei*, Valkenburg aan de Geul, The Netherlands
- *Kuchlbauerturm*, Abensberg, Germany, 2008–2010

An art gallery featuring Hundertwasser's work will be established in a council building in Whangarei, New Zealand, and will bring to fruition his 1993 plans for improving the building.

Images



Grüne Zitadelle in
Magdeburg, Germany



Quixote Winery ^[1] in
Napa Valley



Hundertwasser facade in
Plochingen



House Waldspirale in
Darmstadt



Thermal power plant in
Vienna



Residential building at Bad
Soden am Taunus (suburban
Frankfurt, Germany)



Roof garden of a
Kindergarten in
Frankfurt-Heddernheim



Hot springs, Bad Blumau (Austria)

Influence

- In New Zealand his design beliefs have been adopted by a New Zealand terracotta tile manufacturer, who promote his style as "Organic Tiling". The tiling is designed by Chris Southern, who worked with Hundertwasser on the Kawakawa toilets.
- In 1987, at the request of John Lydon, British designer and illustrator Richard Evans produced an homage to Hundertwasser for the cover of Public Image Limited's album *Happy?*.

See also

- Roof garden
- Green Roof
- Urban Agriculture
- Skyrise greenery
- Cool Roof
- Green Wall

References and sources

Notes

Sources

- Hundertwasser (Interview by Harry Rand) ISBN 3-8228-3416-9

External links

- The Mosaics of Hundertwasser ^[1]
- Hundertwasserhaus website ^[2]
- "Die Grüne Zitadelle von Magdeburg" - The last project of Hundertwasser ^[3]
- - Hundertwasser architectural guide ^[4]
- "Der Kuchlbauerturm" - Finished April 2010 ^[5]

Imre Makovecz

Imre Makovecz, born November 20, 1935 in Budapest, Hungary, is a Hungarian architect active in Europe from the late 1950s onward. He attended the Technical University of Budapest.

Makovecz is one of the most prominent proponents of organic architecture. As such, his buildings attempt to work with the natural surroundings rather than triumph over them. Frank Lloyd Wright and Rudolf Steiner are both strong influences, as is traditional Hungarian art.

His work began as a critique of communist ideology and the brutal uniformity of system building but, after the fall of the Communist regime in 1989, it became a comment on the nature of globalisation and corporate culture. In its attempts to refer to and build on Hungarian national archetypes Makovecz was continuing the work and ideas of the architects of Hungarian Art Nouveau and National Romanticism. The first English language monograph on his work, *Imre Makovecz: The Wings of the Soul*, by Edwin Heathcote, was published in 1997.

Makovecz's key works

- Sárospatak Cultural Center (completed in 1982)
- Visegrád Sports Hall (1985)
- Town Hall and Commercial Center of Dunajská Streda
- Kakasd Community Center (1996)
- His group designed the buildings of the Piliscsaba campus of Pázmány Péter Catholic University.
- He also designed the Hungarian pavilion at the Seville Expo '92 in Seville, Spain.

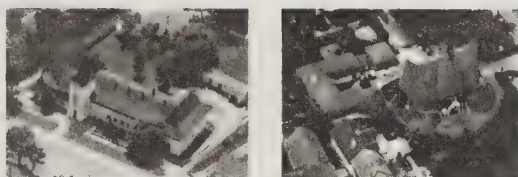
Other important works

- Berhida, Restaurant (1964);
- Venice, Shark Restaurant (1965);
- Szekszárd, Fisherman's Inn (1965);
- Balatonszepezd, Cottages (1965);
- Tatabánya, Inn (1966);
- Gyulavár, Restaurant (1969);
- Sárospatak, Cultural Centre (1972);
- Szentendre, Restaurant (1973);
- Farkasrét, Funeral Chapel (1975);
- Visegrád, Tourist Lodges (1977);
- Visegrád, Mogyoró Hill, Camping Complex and Recreation Centre (1978);
- Dobogókő, Ski-lift House (1979);
- Visegrád, Farm and Restaurant (1980);
- Jászapáti Cultural Centre (1983);
- Bak, Community Centre (1985);
- Szigetvár, Cultural Centre (1985);
- Siófok, Church (1986);
- Paks, Holy Spirit Church (1987);
- Sárospatak, Secondary School (1988);
- Überlingen, Ecological Centre (1989);
- Lendava, Theatre and Hungarian Community Center (1991–2004);
- Eger, Swimming Pool (1993);
- Piliscsaba, Stephaneum (1995);
- Százhalombatta, Church (1995);
- Makó, OnionHouse Theatre (1995);
- Sfântu Gheorghe, Funeral Chapel (1996);
- Miercurea Ciuc, Roman Catholic Church (2001).
- His group also oversaw the Eco-Shelter on The Trust For Urban Ecology^[1] site in Stave Hill Park, Bermondsey, London, 1992. In association with the Prince's Trust



Roman Catholic church, Paks (1987-91)

Gallery



External links

- [Official webpage](#) ^[2]
- [Gallery from Danish architecture site](#) ^[3]

Neville Gruzman

Neville Gruzman, AM (1925 – 1 May 2005, Sydney, Australia) was an Australian architect, professor, Mayor of Woollahra, writer and architectural activist. Gruzman is regarded as an influential architect on Sydney's architecture mostly for his unique dedication to design architecture that reacts to the landscape and needs of the client.

Personal life

Neville Gruzman was born in Sydney, Australia. His parents were Russian extraction, Sam Gruzman and Rosalind Gunzburg. He is the middle son, with Laurence, the eldest and Des, the youngest. Being grown up in home near Cooper Park, Bellevue Hill, established an impact on Gruzman regarding on landscape. Initially, he intended to fulfill his mother's wish to study medicine but enrolled to architecture after graduated from Boys High School.

He entered University of Sydney in the late 1940s where Beux Arts was focus as a main subject. The first three years of university was difficult for Gruzman as he wasn't good in drawings and nearly fail at semesters. However, he received supports from his work experiences. Gruzman develop interest in ballrooms, particularly mirrors and reflections. He learnt skills of glamorous decoration from an interior decorator, Margaret Jaye. In his fourth year in university, he was attracted to European Modernists who influence his design and change to better. Before Gruzman graduated, he designed the Lapin House, Rose Bay for his aunt. At 1952, Gruzman graduated from University of Sydney. With other graduate, Gruzman travel to Europe. When returning to Australia, he opened an office with architects, Bill and Ruth Lucas. He read a book called Architectural Beauty in Japan and deeply attracted by wafer thin concrete roofs, screen glazing and floating upstands sitting over the garden.

Therefore, he traveled to Japan for a four- and- a half months study. When he returned to Australia, he started to design with Japanese architecture elements, the first outcome was the Goodman House, Middle Cove. Later, Gruzman was amazed by Frank Lloyd Wright's design. He began to understand more on planning aspects and the changes that has been developed from years to years. He devoted himself in teaching at about 1967. Gruzman, a responsible tutor always make sure that his students turn up in every class. Personally, he did not take a break during public holidays to provide extra tutorials for his students. He also participated in politic, to improve quality of built environment.

Gruzman had a poor health. He had asthma and heart attacks but manage to recover. He also had an accident that lead to brain surgery that cost his lost in most of his memories including door dimensions. Therefore, he had not given up architecture and relearned everything.

Architecture

Graduating from Sydney University in 1952, Gruzman's work are mostly residential houses in Sydney. His works are varied forms of Modernism known as Organic Modernism, or Regionalism, and some show a strong influence by the works of Frank Lloyd Wright. In the 1950s Gruzman took the first of many trips to Japan, and, impressed with the traditional post and beam architecture he saw in places like Katsura Imperial Villa, he eventually included Japanese elements into some of his homes. In the 1960s Gruzman gained recognition for private homes built for wealthy and sometimes eccentric clients in Sydney's north shore, such as the Hill's House (1966), designed for a nudist and the "theatrical" Holland House (1962), built for an actress, who would both delight and scare her guests by dancing on the house's rail-less balcony hanging over a cliff-face. His work has been described as "major gestures, very Hollywood glamour."

In *Australian Style*, a book written in 1970, have outlined some of Gruzman's architectural principles. One of it is maximum exposure to sunlight and the other is privacy visually and audibly.

Gruzman is loosely connected to the "Sydney School" of architects which developed in the 50s and 60s. This movement started in opposition to the International Style of modernism supported by other Australian architects. These groups of architects have recently been re-discovered by home buyers and architectural fans, leading to a trend to preserve the homes from the period. However, there are important differences between Gruzman's work and the Sydney School style, and Gruzman himself deny such connection.

Most of Gruzman's houses were photographed by Max Dupain and David Moore (photographer), the well known Australian modernist photographers. Gruzman's own home in Darling Point is notable having once been described by Sydney Opera House architect Jørn Utzon as having the best living room in Australia. Decades later in the 1980s Gruzman formed the Save East Circular Quay committee to protect the Sydney Opera House from nearby urban development.

Notable Projects

- Hills House, Turramurra, NSW (1966, 1983)

Original client was Sam Rosenberg, a nudist and vegetarian. Gruzman's idea was to build a series of hills that surrounds the site on three sides making it visually and acoustically private. Later expansion was added for the new clients, a family with 3 children. The building it's referred by Goad as a product of two iconic 20th century houses (Wright's Fallingwater and Mies van der Rohe's Farnsworth House) to create the ultimate diagram of abstract shelter in the landscape.

- Gruzman House, Darling Point, NSW (1958, 1965, 1995)

Neville Gruzman's own house is a hidden sanctuary, entirely private and distant from noise (Philip Goad). The living area was joyous, with its classical organic interior embellished with a collection of paintings, sculpture and porcelain. Jorn Utzon, Sydney Opera House architect once praised Gruzman's living room as the best in Australia. Another focus point is Gruzman's wife dressing room with infinite like reflections from the mirrors on all four sides of walls and on the ceiling.

- Goodman House, Middle Cove, NSW (1956–57, 1983)

Designed for a couple soon after Gruzman Japan trip, ideas of traditional Japanese architecture is infused in the design. Such as the entry to the pagoda-like end to the house and a sweeping curved roof suspended by cables. It's one of the early houses in Sydney to use materials such as dark stained timbers and natural brick.

Other projects

- Lapin House, Rose Bay, NSW (1949–52)
- Montrose Apartments, Neutral Bay, NSW (1954–55)
- Purnell Motors Pty Ltd, Arncliffe, NSW (1955)
- South Head Synagogue, Rose Bay, NSW (1957)
- Benjamin House, Longueville, NSW (1959)
- Salz House, Mosman, NSW (1960)
- Fogl Medical Centre, Gladesville, NSW (1961)
- Holland House, Middle Cove, NSW (1961)
- Lend Lease Corporation Houses, Carlingford, NSW (1961–62)
- Long House, Dolls Point, NSW (1962–1964)
- Rudy Komon Art Gallery, Paddington, NSW (1963–64)
- Probert House, St Ives, NSW (1957–58, 1966)
- Gregory & Carr Funeral Chapel, Mona Vale, NSW (1968)

- Gaden House, Double Bay, NSW (1968)
- Gowing House, Castlecrag, NSW (1969)
- Healey House, Hunters Hill, NSW (1972)
- McHollick House, Paddington, NSW (1974)
- Chadwick House, Forestville, NSW (1961–64, 1968, 1976)
- Thorpe House, Palm Beach, NSW (1978)
- Hamilton House, Bilgola Beach (1979)

Awards

Margot and Neville Gruzman Award for Urban Design in Architecture was named after Neville Gruzman due to his commitment in teaching in University of New South Wales.

Political career

In the 90's Gruzman became politically active and was elected first as a councillor and then mayor of Woollahra, on a platform for responsible urban development. He was a very passionate and outspoken critic of urban planning in Sydney, and also Sydney architects, notably Harry Seidler, and both his architectural criticism and time as mayor were controversial.

Teaching career

Gruzman began teaching at the University of New South Wales in the 1960s with a number of contemporary modernist architects such as Bill Lucas and Harry Howard. He became an Adjunct Professor and, as a critic of shortening teaching hours and increasing class size, was known for using Saturdays and public holidays to give extra classes to his students at his own home. In 2002 he established student 2 awards at the Faculty of the Built Environment, both for the best use of urban design in architecture. In his studio practise, beginning from the 1950s, he also employed and trained many notable Sydney architects, including Pritzker Prize winner Glenn Murcutt.

Portrait and Memoirs

In 1970, he was the subject of the winning entry to the Archibald Prize, painted by Eric Smith. Guzman sat for Smith several times, and commissioned Smith to contribute mozaics and stained glass for buildings he designed, including the South Head and District Synagogue in Rose Bay, as well as paintings Smith produced for the houses of his clients.

Gruzman's memoirs, incorporated into a book written by architectural critic Philip Goad and featuring many of the Dupain and Moore photographs, was published posthumously in 2006 by Thames and

Hudson.

Sources

- Sydney Morning Herald, May 7, 2005 ^[1]

External links

- Gallery of Selected Works ^[2]
- Obituary, Architecture Australia ^[3]

Anton Alberts (architect)

Anton (Ton) Alberts (July 6, 1927 – August 16, 1999, Amsterdam) was a Dutch architect best known for the ING Bank (1982) in the Bijlmer district of Amsterdam and the Gas Corporation headquarters in Groningen.

Alberts was involved with Situationist International before being expelled in 1960. He had been involved with fellow Situationists Constant and Har Oudejans in setting up a labyrinth in the Stedelijk Museum of Amsterdam, but the project fell apart amidst acrimony. Officially he was expelled for designing churches, although Asger Jorn relates the expulsion more to the "Amsterdam affair".

In 1963 he founded the firm Alberts and Van Huut with Max van Huut, guided by the principles of Organic architecture. His work also has its roots in the anthroposophical architecture of Rudolf Steiner.

Alberts offered to work for free on the Peace Parks in Bosnia and Herzegovina but was only able to create sketches before his death. Still, by Albert's sketches the Peace Flame House, a community centre, was built in Tuzla, Bosnia and Herzegovina, as a gift by Peace Flame Foundation Netherlands to this after-war community.



Head-office of *Gasunie* in Groningen

External links

- Official website of Alberts & van Huut (portions in English) ^[1]

Nari Gandhi

Nari (Nariman) Gandhi	
Personal information	
Nationality	Indian
Born	January 1, 1934 Surat, India
Died	August 18, 1993 Khopoli near Mumbai, India
Work	
Buildings	Daya residence (Mumbai), Patel residence (Surat), Gateway to mosque (Kolgaon), Jain house (Lonavala)

Nari Gandhi (1934–1993) was an Indian architect known for his highly innovative works in organic architecture.

Early life and education

Nariman (Nari) Dossabhai Gandhi was born in 1934 in Surat to a Zoroastrian Parsi family from Bombay, he was one of the six children with three brothers and two sisters.

Nari completed his schooling at St. Xavier's High School, Fort, Mumbai, and studied architecture at Sir J. J. College of Architecture, Mumbai for five years in early 1950s. He traveled to USA to apprentice with Frank Lloyd Wright at the Taliesin and spent five years there. After Wright's death in 1959, Nari left Taliesin and studied pottery at the Kent State University for two years.

Career

He also briefly worked for the American Architect Warren Weber. He was a good friend of Bruce Goff. Nari returned to India in early 60s. He taught at the M.S. University, Baroda and at the Academy of Architecture, Mumbai for a brief period. He passionately worked on as many as 30 projects over a period of as many years. He died in a tragic accident in 1993 near Khopoli, while he was on the way to one of his project sites at Kolgaon.

While working in India, Nari continued to work on Wright's ideology of organic architecture and further developed his own unique style with a subtle influence of local climate and culture. He ceaselessly continued to work on Wright's idea of 'flowing space'. Nari worked without an office and rarely made any drawings for any of his projects. Nari spent a lot of time on his sites and worked closely with the craftsmen and often participated in the construction process himself.

Personal life

Nari lead a very simple life. He never married and had no children. He was a very religious man and believed in the Zoroastrian way of life. The simplicity of his life reflected in his work. The strong creative force behind his work also shaped the way he looked at ordinary things in life. In the later years of his life, Nari was greatly influenced by the ideas of the Indian philosopher Jiddu Krishnamurti. He used to say that *Silence* and *Void* are synonyms of the word *God*.

Insensitivity towards (his) work would disturb him. He used to get very angry at times. He often had disputes with his clients when they disregarded his ideas and works. He used to also get angry with the workers on his sites at times. It is very unfortunate that this aspect of Nari's life has attained more significance in people's minds rather than his creative genius.

His work reflected more intrinsic element of nature , which affected consciously

At Taliesin

During the five years that Nari spent at Taliesin, he would spend more time working with his hands on stone and wood rather than on the drawing board. Nari left Taliesin with an ever-lasting mark, which is known amongst fellow apprentices as *Nari's rock*. The rock remembered after him is actually a huge boulder, which Nari had pulled down from a nearby hill and which, still stands today near the entrance to the Taliesin.

Architectural style

Nari's ideologies and works were in sharp contrast to the mainstream architectural thinking. His works display a distinctive **organic** character. They appear to have evolved as a response to the context, remaining strongly rooted to the site and being very well connected to the surroundings. Nari's works display highly skilled craftsmanship and structural ingenuity. He has stacked earthen pots to construct arches out of them and built stairs out of brick arches. Throughout his works you see extraordinary use of stone, brick, wood, glass and leather.

Nari rejected conventional ideas and paradigms and introduced his own through his work. Through his work, he started 'rethinking' about standardised practices and set up his own. When you visit any one of his houses, you will notice an evident 're-thinking' of the arrangement of various functions within the house. Each building designed by Nari is as an example of unconventional thinking in architecture.

He created built spaces that remained forever connected to their un-built surroundings allowing sunlight and wind to interact with the inside and animate the space with time. Each house is a series of dialogs between the built and the unbuilt.

Selected works

- Mountain Lodge for Jal Gobhai at Lonavala
- Residence for Asha Parekh at Juhu, Mumbai
- Farm house for S H Daya at Alibag
- Residence for S H Daya at Versova, Mumbai
- Residence for S H Daya at Madh island, Mumbai
- Residence for Kishore Bajaj at Karjat
- Residence for Rustom Mehta at Korlai, Alibag
- Residence for Shreya and Kishor Dalal at Awas, Alibag
- Mausoleum at Kolgaon near Ahmednagar
- Gateway to mosque at Kolgaon
- Tejani house at Lonavala
- Patel residence at Surat
- Jain house at Lonavala

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- Nari Gandhi Book published by Art & Design Book Press at Foundation ForArchitecture http://www.forarc.com/adbp/books/narigandhi/about_nari_gandhi/
- Books on Architecture covering works of Nari Gandhi at Amazon.com: http://www.amazon.com/s/ref=nb_ss_b?url=search-alias%3Dstripbooks&field-keywords=nari+gandhi&x=0&y=0

External links

- Architect Nari Gandhi, Tribute website ^[1]
- Images of Nari Gandhi buildings ^[2]
- Nari Gandhi monograph published by Foundation ForArchitecture ^[3]

Laurie Baker

Laurence Wilfred Baker

Personal information

Nationality	British-origin, Indian
Born	March 2, 1917 Birmingham, England
Died	April 1, 2007 (aged 90) Thiruvananthapuram, Kerala, India
Work	
Buildings	Centre for Development Studies (Trivandrum), Literacy Village (Lucknow), Sálím Ali Centre for Ornithology and Natural History (SACON) (Coimbatore), Chitralkha Film Studio (Aakulam), The Indian Coffee House (Trivandrum), Attapadi Hill Area Development Society (Attapadi), Dakshina Chitra (Chennai), Chengalchoola Slum dwelling units (Trivandrum), Nirmithi Kendra (Aakulam), Tourist Centre (Ponmudi), Mitraniketan (Vellanad)
Awards	Padma Shri, MBE

Laurence Wilfred "Laurie" Baker (March 2, 1917 – April 1, 2007) was an award-winning British-born Indian architect, renowned for his initiatives in cost-effective energy-efficient architecture and for his unique space utilisation and simple but beautiful aesthetic sensibility. In time he made a name for himself both in sustainable architecture as well as in organic architecture.

He went to India in 1945 in part as a missionary and since then lived and worked in India for over 50 years. He obtained Indian citizenship in 1989 and resided in Thiruvananthapuram (Trivandrum), Kerala, since 1970, where he later set up an organization called COSTFORD (Centre of Science and Technology for Rural Development), for spreading awareness for low cost housing.

In 1990, the Government of India awarded him with the Padma Shri in recognition of his meritorious service in the field of architecture.

Education and missionary work

Baker was born into a staunch Methodist family, the youngest son of Birmingham Gas Distribution Authority's chief accountant, Wilfred Baker and Emiley. His elder brothers, Leonard and Norman, were both studying law, and had a married sister, Edna. In his teens Baker began to question what religion meant to him and decided to become a Quaker since it was closer to what he believed in. Baker studied architecture at Birmingham Institute of Art and Design, Birmingham and graduated in 1937, aged 20,

in a period of political unrest for Europe.

During the Second World War, he served in the Friends Ambulance Unit in China and Burma.

His initial commitment to India had him working as an architect for World Leprosy Mission, an international and interdenominational Mission dedicated to the care of those suffering from leprosy in 1945. As new medicines for the treatment of the disease were becoming more prevalent, his responsibilities were focused on converting or replacing asylums once used to house the ostracized sufferers of the disease - "lepers". Finding his English construction education to be inadequate for the types of issues and materials he was faced with: termites and the yearly monsoon, as well as laterite, cow dung, and mud walls, respectively, Baker had no choice but to observe and learn from the methods and practices of the vernacular architecture. He soon learned that the indigenous architecture and methods of these places were in fact the only viable means to deal with his once daunting problems.

Inspired by his discoveries (which he modestly admitted were 'discoveries' only for him, and mere common knowledge to those who developed the practices he observed), he began to turn his style of architecture towards one that respected the actual culture and needs of those who would actually use his buildings, rather than just playing to the more "Modern-istic" tunes of his paying clients.

Gandhian encouragement and initial work

After he came to India Laurie had a chance encounter with Mahatma Gandhi which was to have a lasting impact on his ideology and also his work and building philosophy. After India gained her independence and Mahatma Gandhi was assassinated, Baker lived in Kerala with Doctor P.J. Chandy, from whom he received great encouragement and whose sister he would later wed in 1948. Herself a doctor, Elizabeth Jacob and Laurie were married and moved to Pithoragarh, a small village in Uttarakhand, where they lived and worked for the next 16 years. Elizabeth's medical training was put to use aiding the afflicted in the village while Laurie continued his architectural work and research accommodating the medical needs of the community through his constructions of various hospitals and clinics. It is here that Baker would acquire and hone those skills from the local building community which had so fascinated him during his missionary work. In 1966, Baker moved south and worked with the tribals of Peerumed, Kerala, and in 1970 moved to Thiruvananthapuram.

Baker sought to enrich the culture in which he participated by promoting simplicity and home-grown quality in his buildings. Seeing so many people living in poverty in the region and throughout India served also to amplify his emphasis on cost-conscious construction, one that encouraged local participation in development and craftsmanship - an ideal that the Mahatma expressed as the only means to revitalize and liberate an impoverished India. This drive for simplicity also stemmed from his Quaker faith, one that saw indulging in a deceitful facade as a way to fool the 'Creator' as quite pointless. Instead, Baker sought to provide the 'right' space for his clients and to avoid anything pretentious.

Eventually, he was drawn back to work in India as more and more people began commissioning work from him in the area. The first client being Welthy Honsinger Fisher, an elderly American woman concerned with adult illiteracy throughout India, who sought to set up a 'Literacy Village' in which she intended to use puppetry, music and art as teaching methods to help illiterate and newly-literate adults add to their skills. An aging woman who risked her health to visit Laurie, refused to leave until she received plans for the village. More and more hospital commissions were received as medical professionals realized that the surroundings for their patients were as much a part of the healing process as any other form of treatment, and that Baker seemed the only architect who cared enough to become familiarized with how to build what made Indian patients comfortable with those surroundings. His presence would also soon be required on-site at Ms. Fisher's "Village," and he became well known for his constant presence on the construction sites of all his projects, often finalizing designs through hand-drawn instructions to masons and laborers on how to achieve certain design solutions.

Architectural style

Throughout his practice, Baker became well known for designing and building low cost, high quality, beautiful homes, with a great portion of his work suited to or built for lower-middle to lower class clients. His buildings tend to emphasize prolific - at times virtuosic - masonry construction, instilling privacy and evoking history with brick *jali* walls, a perforated brick screen which invites a natural air flow to cool the buildings' interior, in addition to creating intricate patterns of light and shadow. Another significant Baker feature is irregular, pyramid-like structures on roofs, with one side left open and tilting into the wind. Baker's designs invariably have traditional Indian sloping roofs and terracotta Mangalore tile shingling with gables and vents allowing rising hot air to escape. Curved walls enter Baker's architectural vocabulary as a means to enclose more volume at lower material cost than straight walls, and for Laurie, "building [became] more fun with the circle." A testament to his frugality, Baker was often seen rummaging through salvage heaps looking for suitable building materials, door and window frames, sometimes hitting a stroke of luck as evidenced by the intricately carved entry to the Chitrallekha Film Studio (Aakulam, Trivandrum, 1974–76): a capricious architectural element found in a junk heap.



Baker's works, such as this house, blend seamlessly into the natural settings.

Baker's architectural method is one of improvisation, in which initial drawings have only an idealistic link to the final construction, with most of the accommodations and design choices being made on-site by the architect himself. Compartments for milk bottles near the doorstep, windowsills that double as bench surfaces, and a heavy emphasis on taking cues from the natural condition of the site are just some examples. His Quaker-instilled respect for nature lead him to let the idiosyncrasies of a site inform his architectural improvisations, rarely is a topography line marred or a tree uprooted. This saves construction cost as well, since working around difficult site conditions is much more cost-effective than clear-cutting. ("I think it's a waste of money to level a well-moulded site") Resistant to "high-technology" that addresses building environment issues by ignoring natural

environment, at the Centre for Development Studies (Trivandrum, 1971) Baker created a cooling system by placing a high, latticed, brick wall near a pond that uses air pressure differences to draw cool air through the building. Various features of his work such as using recycled material, natural environment control and frugality of design may be seen as sustainable architecture or green building with its emphasis on sustainability. His responsiveness to never-identical site conditions quite obviously allowed for the variegation that permeates his work.

Death

Laurie Baker died at 7:30 am on April 1, 2007, aged 90, he is survived by wife Elizabeth, son Tilak and daughters Vidya and Heidi. Until the end, he continued to work in and around his home in Trivandrum, though health concerns had kept his famous on-site physical presence to a minimum. His designing and writing were done mostly at his home. His approach to architecture steadily gained appreciation as architectural sentiment creaks towards place-making over modernizing or stylizing. As a result of this more widespread acceptance, however, the "Baker Style" home is gaining popularity, much to Baker's own chagrin, since he felt that the 'style' being commoditised is merely the inevitable manifestation of the cultural and economic imperatives of the region in which he worked, not a solution that could be applied whole-cloth to any outside situation. Laurie Baker's architecture focused on retaining a site's natural character, and economically minded indigenous construction, and the seamless integration of local culture that has been very inspirational.

Many of Laurie Baker's writings were published and are available through COSTFORD (the Center Of Science and Technology For Rural Development) the voluntary organisation which carried out many of his later projects, at which he was the Master Architect. COSTFORD is carrying on working towards

the ideals that Laurie Baker espoused throughout his life.

Awards

- 1981: D.Litt. conferred by the Royal University of Netherlands for outstanding work in the developing countries.
- 1983: Order of the British Empire, MBE
- 1987: Received the first Indian National Habitat Award
- 1988: Received Indian Citizenship
- 1989: Indian Institute of Architects Outstanding Architect of the Year
- 1990: Received the Padma Sri
- 1990: Great Master Architect of the Year
- 1992: UNO Habitat Award & UN Roll of Honour
- 1993: International Union of Architects (IUA) Award
- 1993: Sir Robert Matthew Prize for Improvement of Human Settlements
- 1994: People of the Year Award
- 1995: Awarded Doctorate from the University of Central England
- 1998: Awarded Doctorate from Sri Venkateshwara University
- 2001: Coinpar MR Kurup Endowment Award
- 2003: Basheer Puraskaram
- 2003: D.Litt. from the Kerala University
- 2005: Kerala Government Certificate of Appreciation
- 2006: L-Ramp Award of Excellence
- 2006: Nominated for the Pritzker Prize (considered the Nobel Prize in Architecture)

Further reading

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- *The Other Side of Laurie Baker: Memoirs*, by Elizabeth Baker. ISBN 81-264-1462-6.
- *Voluntary Agencies and Housing: A Report on Some Voluntary Agencies Working in the Field of Housing in India*, by Madhao Achwal. Published by UNICEF, 1979. Chapter 3: Laurie Baker.

External links

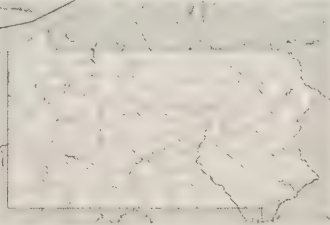
- Official Website of Architect Laurie Baker ^[1]
- Laurie Baker, Homepage ^[2] at *Centre for Education and Documentation* (CED).

Articles

- Laurie Baker: The man we will never forget ^[3] *Rediff.com*
- Master mason by G. SHANKAR ^[4].
- *Of Architectural Truths and Lies* ^[5]
- ARCHIPLANET article: Includes fuller list of buildings designed by Laurie Baker ^[6]
- "Here was a Baker"- a tribute ^[7]
- Laurie Baker Building Center, New Delhi ^[8]

Famous Pieces of Organic Architecture

Fallingwater

Fallingwater	
U.S. National Register of Historic Places	
U.S. National Historic Landmark	
	
	
Location:	Mill Run, Pennsylvania
Nearest city:	Pittsburgh
Coordinates:	39°54'23"N 79°27'54"W
Built/Founded:	1936 - 1939
Architect:	Frank Lloyd Wright
Architectural style(s):	Organic architecture
Visitation:	about 135,000 ()
Governing body:	Western Pennsylvania Conservancy
Added to NRHP:	July 23, 1974
Designated NHL:	May 23, 1966

NRHP Reference#:	74001781
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Fallingwater or **Kaufmann Residence** is a house designed by American architect Frank Lloyd Wright in 1935 in rural southwestern Pennsylvania, 50 miles southeast of Pittsburgh. The home was built partly over a waterfall on Bear Run in the Mill Run section of Stewart Township, Fayette County, Pennsylvania, in the Laurel Highlands of the Allegheny Mountains.

Hailed by *Time* shortly after its completion as Wright's "most beautiful job", it is also listed among *Smithsonian's* Life List of 28 places "to visit before you die." It was designated a National Historic Landmark in 1966. In 1991, members of the American Institute of Architects named the house the "best all-time work of American architecture" and in 2007, it was ranked twenty-ninth on the list of America's Favorite Architecture according to the AIA. Fallingwater was featured in Bob Vila's A&E Network production *Guide to Historic Homes of America*.

History

Edgar Kaufmann Sr. was a successful Pittsburgh businessman and president of Kaufmann's Department Store. His son, Edgar Kaufmann, jr., studied architecture briefly under Wright.

Edgar Sr. had been prevailed upon by his son and Wright to itemize the cost of Wright's utopian model city. When completed, it was displayed at Kaufmann's Department Store and Wright was a guest in the Kaufmann home, "La Tourelle", a French Norman estate designed by celebrated Pittsburgh architect Benno Janssen (1874-1964) in the stylish Fox Chapel suburb in 1923 for Edgar J. Kaufmann.

The Kaufmanns and Wright were enjoying refreshments at La Tourelle when Wright, who never missed an opportunity to charm a potential client, said to Edgar jr. in tones that the elder Kaufmanns were intended to overhear, "Edgar, this house is not worthy of your parents..." The remark spurred the Kaufmanns' interest in something worthier. Fallingwater would become the end result.

The Kaufmanns owned some property outside Pittsburgh with a waterfall and some cabins they used as a rural retreat. When the cabins there deteriorated to the point that something had to be rebuilt, Mr. Kaufmann contacted Wright.

In November 1934, Wright visited Bear Run and asked for a survey of the area around the waterfall. One was prepared by Fayette Engineering Company of Uniontown, Pennsylvania including all the site's boulders, trees and topography, and forwarded to Wright in March of 1935. It took nine months for his ideas to crystallize into a design, quickly sketched up in time for a visit by Kaufmann to Taliesin in September 1935. It was then that Kaufmann first became aware that Wright intended to site the home above the falls, rather than below them to afford a view of the cascades as he had expected.

Design and construction

The structural design for Fallingwater was undertaken by Wright in association with staff engineers Mendel Glickman and William Wesley Peters, who had been responsible for the columns featured in Wright's revolutionary design for the Johnson Wax Headquarters.

Preliminary plans were issued to Kaufmann for approval on October 15, 1935, after which Wright made a further visit to the site and provided a cost estimate for the job. In December 1935 an old rock quarry was reopened to the west of the site to provide the stones needed for the house's walls. Wright only made periodic visits during construction, instead assigning his apprentice Robert Mosher as his permanent on-site representative. The final working drawings were issued by Wright in March 1936 with work beginning on the bridge and main house in April 1936.

The construction was plagued by conflicts between Wright, Kaufmann, and the construction contractor. Uncomfortable with what he perceived as Wright's insufficient experience using reinforced concrete Kaufmann had the architect's daring cantilever design reviewed by a firm of consulting engineers. Upon receiving their report Wright took offense and immediately requested Kaufmann to return his drawings and indicated he was withdrawing from the project. Kaufmann relented to Wright's gambit and the engineer's report was subsequently buried within a stone wall of the house.

After a visit to the site in June 1936 Wright rejected the stone masonry for the bridge, which had to be rebuilt.^[citation needed]

For the cantilevered floors Wright and his team used upside down T-shaped beams integrated into a monolithic concrete slab which both formed the ceiling of the space below and provided resistance against compression. The contractor, Walter Hall, also an engineer, produced independent



The strong horizontal and vertical lines are a distinctive feature of Fallingwater

computations and argued for increasing the reinforcing steel in the first floor's slab. Wright rebuffed the contractor. While some sources state that it was the contractor who quietly doubled the amount of reinforcement, according to others, it was at Kaufmann's request that his consulting engineers redrew Wright's reinforcing drawings and doubled the amount of steel specified by Wright. This additional steel not only added weight to the slab but was set so close together that the concrete often could not properly fill in between the steel, which weakened the slab.^[citation needed] In addition, the contractor did not build in a slight upward incline in the formwork for the cantilever to compensate for the settling and deflection of the cantilever once the concrete formwork was removed. As a result, the cantilever

developed a noticeable sag. Upon learning of the steel addition without his approval Wright recalled Mosher.

With Kaufmann's approval the consulting engineers arranged for the contractor to install a supporting wall under the main supporting beam for the west terrace. When Wright discovered it on a site visit he had Mosher discreetly remove the top course of stones. When Kaufmann later confessed to what had been done, Wright showed him what Mosher had done and pointed out that the cantilever had held up for the past month under test loads without the wall's support.

In October 1937 the main house was completed.

Cost

The home and guest house cost a total of \$155,000, broken down as follows: house \$75,000, finishing and furnishing \$22,000, guest house, garage and servants' quarters \$50,000, architect's fee \$8,000.

According to the westegg.com inflation calculator; the total project price of \$155,000.00 is the equivalent of approximately \$2.4 million in 2009. A more accurate reflection of the relative cost of the project in its time is that the cost of restoration alone in 2002 was reported at \$11.4 million.

Use of the house

Fallingwater was the family's weekend home from 1937 to 1963. In 1963, Kaufmann, jr. donated the property to the Western Pennsylvania Conservancy. In 1964 it was opened to the public as a museum. Nearly six million people have visited the house since (as of January 2008). It currently hosts more than 120,000 visitors each year.

Style

Fallingwater stands as one of Wright's greatest masterpieces both for its dynamism and for its integration with the striking natural surroundings. Wright's passion for Japanese architecture was strongly reflected in the design of Fallingwater, particularly in the importance of interpenetrating exterior and interior spaces and the strong emphasis placed on harmony between man and nature. Tadao Ando once stated: "I think Wright learned the most important aspect of architecture, the treatment of space, from Japanese architecture. When I visited Fallingwater in Pennsylvania, I found that same sensibility of space. But there was the additional sounds of nature that appealed to me."

The extent of Wright's genius in integrating every detail of his design can only be hinted at in photographs. This organically designed private residence was intended to be a nature retreat for its owners. The house is well-known for its connection to the site: it is built on top of an active waterfall which flows beneath the house. The fireplace hearth in the living room integrates boulders found on the site and upon which the house was built — ledge rock which protrudes up to a foot through the living room floor was left in place to demonstrably link the outside with the in. Wright had initially intended

that the ledge be cut flush with the floor, but this had been one of the Kaufmann family's favorite sunning spots, so Mr. Kaufmann suggested that it be left as it was.^[citation needed] The stone floors are waxed, while the hearth is left plain, giving the impression of dry rocks protruding from a stream.

Integration with the setting extends even to small details. For example, where glass meets stone walls there is no metal frame; rather, the glass and its horizontal dividers were run into a caulked recess in the stonework so that the stone walls appear uninterrupted by glazing. There are stairways leading directly down to the stream, below the house. And in a connecting space which transitions from the main house to the guest and servant level, a natural spring drips water inside, which is then channeled back out. Bedrooms are small, some with low ceilings to encourage people outward toward the open social areas, decks, and outdoors.



Driveway leading to the entrance of
Fallingwater

Bear Run and the sound of its water permeating the house, the home's immediate surroundings, and locally quarried stone walls and cantilevered terraces resembling the nearby rock formations are meant to be in harmony. The design incorporates broad expanses of windows and balconies which reach out into their surroundings. A glass-encased interior staircase leads down from the living room and allows direct access to the rushing stream below. In conformance with Wright's views the main entry door is away from the falls.

On the hillside above the main house stands a three-bay carport, servants' quarters, and a guest bedroom. These

attached outbuildings were built two years later using the same quality of materials and attention to detail as the main house. The guest quarters feature a spring-fed swimming pool which overflows to the river below. After Fallingwater was deeded to the public, the carport was enclosed at the direction of Kaufmann, jr., to be used by museum visitors to view a presentation at the end of their guided tours on the Western Pennsylvania Conservancy (to which the home was entrusted). Kaufmann, Jr. designed its interior himself, to specifications found in other Fallingwater interiors by Wright.

Repair work

Fallingwater's structural system includes a series of very bold reinforced concrete cantilevered balconies; however, the house had problems from the beginning. Pronounced deflection of the concrete cantilevers was noticed as soon as formwork was removed at the construction stage.

The Western Pennsylvania Conservancy conducted an intensive program to preserve and restore Fallingwater. From 1988, a New York City-based architecture and engineering firm was responsible for the materials conservation of Fallingwater. During this time the firm reviewed original construction documents and subsequent repair reports; evaluated conditions and probes; analyzed select materials; designed the re-roofing and re-waterproofing of roofs and terraces; specified the restoration for original

steel casement windows and doors; reconstructed failed concrete reconstructions; restored the masonry; analyzed interior paint finishes; specified interior paint removal methods and re-painting; designed repair methods for concrete and stucco; and developed a new coating system for the concrete.

Given the humid environment directly over running water, mold had proven a problem. The elder Kaufmann called Fallingwater "a seven-bucket building" for its leaks, and nicknamed it "Rising Mildew". Condensation under roofing membranes was also an issue, due to the lack of a thermal break. However, with the completion of re-roofing and re-waterproofing, the building is comparatively leak-free for the first time in its history.

Bibliography

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- McCarter, Robert (2002). *Fallingwater Aid (Architecture in Detail)*. Phaidon Press. ISBN 0-7148-4213-3.

Further reading

- Edgar Kaufmann, jr., *Fallingwater: A Frank Lloyd Wright Country House* (Abbeville Press 1986)
- Robert McCarter, *Fallingwater Aid (Architecture in Detail)* (Phaidon Press 2002)
- Franklin Toker, *Fallingwater Rising: Frank Lloyd Wright, E. J. Kaufmann, and America's Most Extraordinary House* (Knopf, 2005)
- Lynda S. Waggoner and the Western Pennsylvania Conservancy, *Fallingwater: Frank Lloyd Wright's Romance With Nature* (Universe Publishing 1996)

External links

- <http://www.wright-house.com/frank-lloyd-wright/fallingwater-pictures/F1SW-fallingwater-in-fall.html> - numerous excellent photos of the house.
- Official Fallingwater website^[1] - visitor and design information
- official Western Pennsylvania Conservancy website^[2]

Casa Milà

Geographical coordinates: 41°23'43"N 2°09'42"E

Casa Milà, better known as *La Pedrera* (Catalan for 'The Quarry'), is a building designed by the Catalan architect Antoni Gaudí and built during the years 1905–1910, being considered officially completed in 1912. It is located at 92, *Passeig de Gràcia* (*passeig* is Catalan for promenade) in the *Eixample* district of Barcelona, Catalonia, Spain.

History

It was built for the married couple, Rosario Segimon and Pere Milà. Rosario Segimon was the wealthy widow of José Guardiola, an *Indiano*, a term applied locally to the Catalans returning from the American colonies with tremendous wealth. Her second husband, Pere Milà, was a developer who was criticized for his flamboyant lifestyle and ridiculed by the contemporary residents of Barcelona, when they joked about his love of money and opulence, wondering if he was not rather more interested in "the widow's *guardiola*" (piggy bank), than in "Guardiola's widow".

The design by Gaudí was not followed in some aspects. The local government objected to some aspects of the project, fined the owners for many infractions of building codes, ordered the demolition of aspects exceeding the height standard for the city, and refused to approve the installation of a huge sculpture atop the building—described as "the Virgin"—but said by Gijs van Hensbergen in his biography of Gaudí, to represent the primeval earth goddess, Gaia.

Casa Milà was in poor condition in the early 1980s. It had been painted a dreary brown and many of its interior color schemes had been abandoned or allowed to deteriorate, but it has since been restored and many of the original colors revived.



Casa Milà atrium at dusk

Noteworthy

- The building is part of the UNESCO World Heritage Site "Works of Antoni Gaudí". The building is now owned by Caixa Catalunya.
- Gaudí wanted the people who lived in the flats to all know each other therefore there were only lifts on every second floor so people had to communicate with one another on different floors.

Architecture

Casa Milà was a predecessor of some buildings with a similar biomorphic appearance:

- the 1921 Einstein Tower in Potsdam, designed by Erich Mendelsohn
- Solomon R. Guggenheim Museum in New York, designed by Frank Lloyd Wright
- Chapelle Notre Dame du Haut, Ronchamp, France, designed by Le Corbusier
- the Hundertwasserhaus and other works by Austrian architect Friedensreich Hundertwasser
- Disney Concert Hall in Los Angeles, by Frank Gehry

Free exhibitions often are held on the first floor, which also provides some opportunity to see the interior design. There is a charge for entrance to the apartment on the second floor and the roof. The other floors (3-5) are not open to visitors.

Casa Milà in the media and literature

- A scene in *Professione: reporter*, a film directed by Michelangelo Antonioni, was filmed on the roof of the building.
- Mentioned in the book by Eoin Colfer: *Artemis Fowl and the Lost Colony*
- Mentioned in the book by Trudi Alexy 'The Mezuzah in the Madonna's Foot'
- Several scenes in the movie, *Gaudí Afternoon*, were filmed at *Casa Milà*.

Gallery

See also

- Casa Batlló
- List of buildings
- List of museums

References

- Rainer Zervst. Gaudí, 1852–1926, Antoni Gaudí i Cornet - A Life Devoted to Architecture. Cologne: Benedikt Taschen Verlag GmbH & Co. KG., 1988. p176.

External links

- Virtual tour to la Pedrera de Gaudí (casa Milà) ^[1]
- Immersive photographs of Casa Milà ^[2]
- link pictures ^[3]
- La Casa Milà, furniture and decorative arts ^[4]

Carrie Eliza Getty Tomb

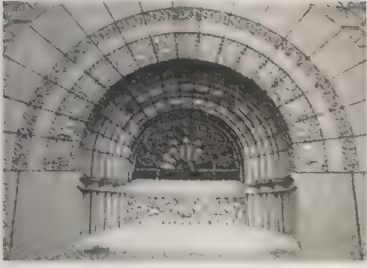
Getty Tomb	
U.S. National Register of Historic Places	
Chicago Landmark	
Front entrance	
Location:	Chicago, Illinois
Coordinates:	41°57′40.12″N 87°39′40.58″W
Built/Founded:	1890
Architect:	Louis Sullivan
Governing body:	Private
Added to NRHP:	February 15, 1974
Designated CL:	March 10, 1971
NRHP Reference#:	74000750

The **Carrie Eliza Getty Tomb**, located in Graceland Cemetery in Chicago, Illinois, was commissioned in 1890 by the lumber baron, Henry Harrison Getty, for his wife, Carrie Eliza. It was designed by the noted American architect, Louis Sullivan of the firm Adler & Sullivan. Getty became familiar with Sullivan's work from the architect's various Loop projects as well as from the mausoleum (also in Graceland) Sullivan designed for Getty's late partner, Martin Ryerson.

History

The Getty Tomb has been said to be the most significant piece of architecture in Graceland cemetery and the beginning of Sullivan's involvement in the architectural style known as the Chicago School.

The tomb, which stands on its own triangular plot of land, is composed of limestone masonry construction. Roughly a cube in shape, the bottom half of the tomb is composed of large, smooth limestone blocks. The upper half is composed of a rectangular pattern of octagons, each containing an eight-pointed starburst design. The cornice is banded with smooth limestone above intricate spiraling patterns below, and the top-edge of the roofline is straight and horizontal on the front and back and scalloped in a concave fashion on the sides.



Side window

When approaching the tomb, the obvious focus is the ornate doorway. An intricately ornamented bronze gate and door, patinated green over time, are spanned by a broad semi-circular archway. The voussoirs, emanating radially in long thin wedges, share alternating areas of plain and intricately carved concentric bands. The twin gates as well as the door behind share a combination of geometric and floral details that incorporate the starburst seen in the upper patterned walls. The three other sides of the tomb house semi-circular, bronze-clad windows that mimic the arch and

door details of the front. A plaster cast of the door was exhibited at the 1900 Paris Exhibition where it won Sullivan an award.

Henry joined his wife in the tomb shortly after he died in Paris, France on March 31, 1919 (date per his obituary in the *Chicago Daily Tribune*, published April 2, 1919). Their only child Alice was added in 1946. On March 10, 1971, the tomb was designated as a Chicago Landmark by the Commission on Chicago Landmarks.

References

- Lancot, Barbara. *A Walk Through Graceland Cemetery*. Chicago: Chicago Architecture Foundation, 1999. 37-39.

Indian Coffee House

The **Indian Coffee House** is a restaurant chain in India, run by a series of worker co-operative societies. It has strong presence across India. There are nearly 400 coffee houses all over India, which are a part of the chain.

History

The India Coffee House chain was started by the Coffee Board in early 1940s, during British rule. In the mid 1950s the Board closed down the Coffee Houses, due to a policy change. The thrown-out workers then took over the branches, under the leadership of the communist leader A. K. Gopalan and renamed the network as Indian Coffee House. The first Indian Coffee Workers Co-Operative Society was founded in Bangalore on 19 August 1957. The first Indian Coffee House was opened in New Delhi on 27 October 1957. Gradually, the Indian Coffee House chain expanded across the country, with branches in Pondicherry, Thrissur, Lucknow, Nagpur, Jabalpur, Mumbai, Kolkata, Tellicherry and Pune by the end of 1958.

Later Bellary and Madras (Chennai) Societies were separated from their mother societies.

Management

There are 13 co-operative societies in the country to run the coffee houses. These societies are governed by managing committees elected from the employees. There is also a federation of the co-operative societies as the national umbrella organisation to lead these societies."

Kerala

Kerala has the largest number of Indian Coffee Houses, approximately 51. Advocate T. K. Krishnan, a Communist Leader of Thrissur and Nadakkal (N. S.) Parameswaran Pillai, the State Secretary of the India Coffee Board Labour Union and a thrown-out employee of ICH were the founders of ICHs in Kerala. The first Indian Coffee House of Kerala was started in Thrissur in 1958. It was also the fourth ICH in the country. It was inaugurated by A. K. Gopalan on 8 March 1958.

There is also an alternative history book about the ICH movement, in Malayalam, the regional language of Kerala - *Coffee Housinte Katha* or *History of Coffee House* by Nadaakkal Parameswaran Pillai. This is the only published written history of ICH movement in any language. The book won the Abudhabi Shakthi Award as the best autobiography in 2008. All details of the movement referred in this article is based on that book.

Kolkata

The Indian Coffee House has several branches in Kolkata, including the College Street branch, Central Avenue branch, Medical College Kolkata branch and Jadavpur branch. These are favourite hang-out places among the students and youth, although one can see several old-timers frequenting the coffee houses on a regular basis.

Coffee House at College Street

The most famous Coffee House branch in Kolkata is the one at the College Street, also known as the "Coffee House at College Street". It is situated opposite the Presidency College, Kolkata and has been for a long time a regular hang out for students (and ex-students) of the Presidency College, University of Calcutta, and other institutions in College Street.

The history of the Coffee House at College Street can be traced to Albert Hall, which was founded in April 1876. Later, the Coffee Board decided to start a coffee joint from the Albert Hall in 1942. Notable citizens, including Rabindranath Tagore and Subhas Chandra Bose, were frequent visitors to the place. In 1947, the Central Government changed the name of the place to "Coffee House". The place became a meeting place for the poets, artistes, literati and people from the world of art and culture. In 1958, the management decided to shut down the Coffee House, but it was re-opened the same year, after professors of Presidency College and Calcutta University rushed off a special petition to the government, to save the heritage place.

The prestige of the Coffee House increased with regular visitors such as Satyajit Ray, Manna Dey, Amartya Sen, Mrinal Sen and Aparna Sen. The Coffee House is of historical significance for being the rendezvous of innumerable versatile people, from its inception to date. Scholars, editors, artists and writers like Ritwik Ghatak, Narayan Gangopadhyay, Sunil Gangopadhyay, Sanjeev Chattopadhyay, Samaresh Majumdar, Subhas Mukhopadhyay and Shakti Chattopadhyay) have been just a few among the patrons of the restaurant. In early sixties of 20th century the coffee house became the intellectual battleground of the famous Hungry generation literary and cultural movement; the iconic poets Malay Roy Choudhury, Samir Roychoudhury brother duo who pioneered the movement were arrested and prosecuted. Several literary magazines owe their origin to the inspiration from the adda sessions at this coffee house.

Though popularly known as College Street Coffee house, this branch is actually on Bankim Chatterjee Street. The coffee house is famous for its *adda* sessions, and as the breeding place of several political and cultural personalities and movements. Many people come here just for the sake of adda and just being a part of the long talking sessions. Several talented and illustrious persons from different streams have been thronging this renowned adda for a long time.

In 2006, a huge financial crunch kept the co-operative society from undertaking renovation of the coffee house. Though a few companies such as Asian Paints approached the society with offers to

renovate the restaurant, the offers were refused due to clash of norms and conditions.

Other places

The Indian Coffee House branch in Sector 17 of Chandigarh was opened in 1964 and remained popular among professionals, journalists, doctors, bureaucrats, lawyers and senior officials.. The branch originally operated in Sector 22, and was shifted to Sector 17 in 1971. The Coffee House on the Punjab University campus is popular among students.

The Indian Coffee House branch in Dharamsala used to be a popular hang-out of intelligentsia in the city. It was set up, after the district administration approached the Indian Coffee Workers' Co-operative Society, Delhi in 1991. The society decided to close it down in 2006, after losses ran over 35 lakh rupees.

The 50-year old Indian Coffee House at M. G. Road in Bangalore closed on 5 April 2009, after the Indian Coffee Workers' Cooperative Society Limited lost a legal battle with the owner of the building to continue in the premises. It has however been reopened on Church Street, less than a hundred metres away.

List of locations

Location	District	State
Anna's Arcade, MG Road	Trivandrum	Kerala
Corporation Office building	Trivandrum	Kerala
IRC, Shankumugham 8°28'45.6"N 76°54'43.03"E	Trivandrum	Kerala
Jyothi building, Ulloor	Trivandrum	Kerala
MLA Hostel, Palayam	Trivandrum	Kerala
Kachery Junction, Main Road, Attingal	Trivandrum	Kerala
Maveli Cafe, Thampanoor 8°29'16.47"N 76°57'3.44"E	Trivandrum	Kerala
Sreekariyam junction	Trivandrum	Kerala
Medical College junction, Ulloor	Trivandrum	Kerala
The Secretariat, Statue	Trivandrum	Kerala
Temple junction, Pazhavangadi	Trivandrum	Kerala
Transport Bhavan, East Fort	Trivandrum	Kerala
St. Jude Medical Centre, Karamana	Trivandrum	Kerala

Chinnakkada	Kollam	Kerala
Pulamon junction, Kottarakkara	Kollam	Kerala
Erattupetta	Kottayam	Kerala
KK road, Ponkunnam	Kottayam	Kerala
ML road	Kottayam	Kerala
Main Road, Palai	Kottayam	Kerala
Medical College, Gandhi Nagar	Kottayam	Kerala
KSRTC stand, Changanassery	Kottayam	Kerala
Salim Complex, Perunna, Changanassery	Kottayam	Kerala
TB Road	Kottayam	Kerala
West Nada, Vaikom	Kottayam	Kerala
MC Road (KSRTC), Thiruvalla	Pathanamthitta	Kerala
Municipal Junction	Pathanamthitta	Kerala
Near Jetty, CS road	Ernakulam	Kerala
CUSAT campus, Thrikkakara	Ernakulam	Kerala
DH road (south)	Ernakulam	Kerala
Indira Gandhi Co-op Hospital, Kadavanthra	Ernakulam	Kerala
Edappally junction	Ernakulam	Kerala
Kalady junction, Perumbavoor	Ernakulam	Kerala
Kothamangalam bus stand	Ernakulam	Kerala
Sree Sudheendra Hospital, Chittoor road	Ernakulam	Kerala
Alappuzha beach	Alappuzha	Kerala
Medical College, Vandanam	Alappuzha	Kerala
Mullakkal	Alappuzha	Kerala
NTPC, Kayamkulam	Alappuzha	Kerala
Haripad KSRTC stand	Alappuzha	Kerala
Chengannur KSRTC stand	Alappuzha	Kerala
Cherthala KSRTC stand	Alappuzha	Kerala
Palace road	Alappuzha	Kerala
Mannuthy NH Bypass junction	Thrissur	Kerala
Mannuthy Veterinary College Campus	Thrissur	Kerala
CDB North Bus stand	Thrissur	Kerala

East Nada, Guruvayur	Thrissur	Kerala
Elite Hospital, Koorkenchery	Thrissur	Kerala
Jubilee Mission Hospital (old block)	Thrissur	Kerala
Jubilee Mission Hospital (new block)	Thrissur	Kerala
Municipal building, Chalakkudy	Thrissur	Kerala
Muthuvanchira Towers, Pattikad	Thrissur	Kerala
Irinjalakuda bus stand	Thrissur	Kerala
Medical College Hospital (new site), Mulankunnathukavu	Thrissur	Kerala
Medical College Hospital (old site), Mulankunnathukavu	Thrissur	Kerala
Round South	Thrissur	Kerala
U Brothers building, GVR road, Kunnamkulam	Thrissur	Kerala
Presidency College	Kolkata	West Bengal
Medical College Kolkata	Kolkata	West Bengal
College Street Coffee House, College Street	Kolkata	West Bengal
Central Avenue	Kolkata	West Bengal
Jadavpur	Kolkata	West Bengal
Sector 17	Chandigarh	Chandigarh
Church Street, Bengaluru	Bengaluru	Karnataka
SEEPZ, Andheri 19°7'30.54"N 72°52'29.97"E	Mumbai	Maharashtra
cseb headquarters, dangania	Raipur	Chattisgarh
shaheed smarak bhawan, G.E road	Raipur	Chattisgarh
new circuit house, civil lines	Raipur	Chattisgarh
Sector 10, Zonal Market	Bhilai, Durg	Chattisgarh
Supela, Akashganga	Bhilai, Durg	Chattisgarh
Sector 9 Main Hospital	Bhilai, Durg	Chattisgarh
West High Court Road	Nagpur	Maharashtra
Sadar	Nagpur	Maharashtra
Station Road	Gwalior	Madhya Pradesh
New Market	Bhopal	Madhya Pradesh

Sadar Road	Jabalpur	Madhya Pradesh
MG Road	Indore	Madhya Pradesh

See also

- A. K. Gopalan
- Coffee
- Worker cooperative
- Nadakkal Parameswaran Pillai

External links

- Official website ^[1] of India Coffee Board Workers' Co-operative Society, Thrissur
- The Cup that Cheers ^[2] in The Deccan Herald

Villa Mairea

Villa Mairea is a villa, guest-house and rural retreat built by the Finnish architect Alvar Aalto for Harry and Maire Gullichsen in Noormarkku, Finland. The Gullichsens were a wealthy couple and members of the Ahlström — Gullichsen family. They told Aalto that he should regard it as 'an experimental house'. Aalto seems to have treated the house as an opportunity to bring together all the themes that had been preoccupying him in his work to that point but had not been able to include them in actual buildings.

The plan of the Villa Mairea is a modified L-shape of the kind Aalto had used before. It is a layout which automatically created a semi-private enclosure to one side, and a more exclusive, formal edge to confront the public world on the other. The lawn and the swimming pool are situated in the angle of the L, with a variety of rooms overlooking them. Horizontals and overhangs in the main composition echo the ground plane, and the curved pool weds the nearby forest topography. In contrast to these softening devices, the main facade has a more rigid, formal mood, and even possesses a canopy restated in a garden pergola vocabulary of bindings, poles and slats. The interiors of the Villa Mairea are richly articulated in wood, stone and brick. The spaces vary in size from the grand to the cabin-like.

The clients

The Villa Mairea was designed for Harry and Maire Gullichsen, to whom Aalto was introduced in 1935, by Nils-Gustav Hahl. Hahl was keen to promote his bentwood furniture designs. Maire, after whom the house was named, was the daughter of Walter Ahlström, of the Timber and Paper Company. She studied painting in Paris during the early 1920s, and in 1928, married the businessman Harry Gullichsen, who four years later became managing director of the A. Ahlström Company. Maire and Hahl had the idea of founding an *avant-garde* art gallery in Helsinki to act as a focus of progressive culture, and in due course this became 'ARTEK', now world-famous as manufacturers and distributors of Aalto's furniture and glassware. The Gullichsens believed in the possibility of a social utopia based on technological progress, and found in Alvar Aalto a designer who shared their ideals and could give them convincing architectural expression. Aalto and his first wife Aino had undertaken various projects for the Ahlström Company, including workers' housing, social facilities, and the celebrated Sunila Plant, completed in 1939, but it was in the Villa Mairea itself that the character of their utopian vision was demonstrated most fully.

The villa was the third major house built with Ahlström money. In 1877 the founder of the company, Maire's grandfather Antti Ahlström, had built an imposing wooden house as a family residence in Noormarkku, a village a few miles inland from the town of Pori on Finland's west coast; at the turn of the century her father, Walter, commissioned an *art nouveau* house on a nearby site. As Aalto's biographer Göran Schildt has pointed out, each was representative of the values of their time: the first an expression of semi-feudal authority organized around a highly formalized style of living, the latter underlining 'the domestic happiness afforded by solid riches, with comfortable rooms, cosy furniture and luxurious, well-tended garden grounds'. The new villa – to be used as a summer house, a form of retreat to nature traditional in Finland – was intended to express the aspirations of the new generation and of the Gullichsens' vision of 'the good life' which they believed industrialization would eventually make available to the majority in the newly-independent state.

Initial ideas

Aalto began work on the Villa towards the end of 1937, and was given an almost free hand by his clients. His first proposal was a rustic hut modelled on vernacular farmhouses, which prompted Maire to exclaim! Early in 1938, however, inspiration came from a radically different source, named Frank Lloyd Wright's 'Fallingwater', which had just received international acclaim thanks to an exhibition at the Museum of Modern Art in New York and publication in *Life* and *Time* magazines, as well as in architectural journals. Such was Aalto's enthusiasm for the design, Schildt tells us, that he tried to persuade the Gullichsens to build their home over a stream on Ahlström land a few miles out of Noormarkku. The influence of Fallingwater is evident in several sheets of studies, which show boldly cantilevered balconies and an undulating basement storey intended as a substitution for the natural forms of the stream and rocks. In later sketches, the free-form basement appears as an upper-floor

studio with a serpentine wall sunk into a one-and-half storey entrance hall, forming a drop-ceiling around the fireplace. The undulating, wave-like form was already established as a leitmotiv of Aalto's work: it was familiar from the vases designed for the Savoy restaurant in Helsinki, and featured prominently in the second-prize-winning entry for the Finnish Pavilion at the Paris World Fair of 1937, named 'Tsit Tsit Pum' (Aalto won the first prize with a different design and, never one to waste a good idea, used vast sinuous partitions as the primary spatial device of his masterly design for the New York Fair of 1939.) The free forms of nature were seen as symbols of human freedom, and as early as 1926 Aalto remarked that the 'curving, living, unpredictable line which runs in dimensions unknown to mathematics, is for me the incarnation of everything that forms a contrast in the modern world between brutal mechanicalness and religious beauty in life. The fact that the Finnish word *aalto* means 'wave' doubtless added certain piquancy to his attraction to the motif. Throughout his early studies for the Villa, Aalto envisaged an L-shaped plan similar to that of his own house in Munkkiniemi (1934-36). There, the 'L' shape distinguishes between the house proper and the integral studio; at Villa Mairea, it separates the family accommodation from that of a court / garden variously enclosed by combinations of walls, fences, trellises and the wooden sauna. Demetri Porphyrios has pointed out that this plan form is common amongst Scandinavian aristocratic residences; it was also used, for example, by Gunnar Asplund in his celebrated Snellman House of 1919. Although Aalto's clients had asked for an 'experimental' house, it is significant that he first envisaged it as a reversion to a vernacular form, and then as a variant on a familiar plan type; in embodying a vision of the future, Aalto is at pains to endow the dwelling with strong memories of the past.

The 'Proto-Mairea'

In the early spring of 1938 the Gullichsens approved a design which Schildt has called the Proto-Mairea, on the basis of which construction began in the summer. The plan established the basic disposition of accommodation found in the finished house, with the dining situated in the corner between the family rooms and the servants' wing, and the bedrooms and Maire's studio upstairs, the latter originally expressed as a free-form curve in elevation, rather than plan. Aalto's analysis of the activities to be accommodated produced a schedule of reception rooms which included an entrance hall with an open fireplace, a living room, a gentlemen's room, a ladies' room, a library, a music room, a winter garden, a table tennis room and an art gallery. It read more like the programme for a Victorian country house than a demonstration of the social-democratic dwelling of the future, and Aalto was far from satisfied with the design. A young Swiss student working in his office at the time recalls that he used to scold the model like a naughty dog, explaining to her that 'those people don't need so many rooms'. After the foundations had been excavated Aalto had a new idea and was able to persuade his clients to accept a radical redesign in which only the plan footprint and servant wing remained more or less intact. The basement was greatly reduced in area, and the main entrance moved from its curious position at the side and rear to a much more obvious location in front of the dining room. Marie's studio

was re-positioned to occupy the place above the former entrance canopy, whose shape it echoes, and the various reception rooms were accommodated in a large 14 metre-square space. The separate art gallery was removed and its place taken by the sauna, which nestles against a low L-shaped stone wall, the remainder of the original wall and trellis being replaced by a short fence and earth mound. Harry Gullichsen's only objection to the revised design was the lack of a separate library where he could hold confidential business meetings, for which Aalto proposed a small room screened by movable shelving units which did not reach the ceiling. Aalto suggested that these units could also be used for storing Maire's art collection – an idea which, he pointed out, should be 'socially supportable as it could be realized in a small, even single room, dwelling' where the inhabitant has 'a personal relationship to the phenomena of art'. Not surprisingly, this arrangement did not offer the necessary acoustic privacy and the shelving units were permanently sited (although not actually fixed), with one angled to suggest frozen movement; the gap under the ceiling was filled with an undulating glazed screen. ii

The final design

Although the revised plan followed the existing foundations, the transformation achieved a compression and coherence in the spatial organization which had been almost entirely lacking in the 'Proto-Mairea'. The entrance opens into a small top-lobby, from which another door straight ahead leads into an open hall positioned four steps below the main level. One enters on axis with the dining table beyond, but the axiality is undermined by the asymmetry of a screen of wooden poles and a free-standing, angled wall which together define an informal ante-room between the living room and dining room. The angle of the low wall is set from the corner of the white-plastered fireplace diagonally opposite, which becomes the natural centre of attention as one ascends the step into the living room. Similar diagonal relationships are established between Harry Gullichsen's private library/study and the 'winter garden' (which Maire used for flower arranging and from which a stair leads directly up to her studio), and between the main staircase and open sun-lit part of the living room into which eyes are drawn as you emerge from behind the vertical poles which screen the stairs. The open living room is planned around a rectilinear structural grid whose dimensions are adjusted to suit the disposition of rooms above. This is in contrast to the conventional Modernist practice exemplified by the work of Le Corbusier by comparison with the sophisticated spatial composition of the ground floor. Aalto varies the dimensions of the structural grid in both directions, and the circular steel columns are randomly placed; in one case, they are tripped clad with wooden strips or bound with rattan, and in the library, one of the three columns is arbitrarily changed to concrete (early sketches also show it as free-form in plan). Aalto is at such pains to subvert any clear geometric reading of the structural and spatial organization that it comes as something of a discovery that the whole plan is in fact regulated by a series of squares. This is in contrast to Mies van der Rohe, by whom the structural grid was conceived as a regular counterpoint to the independent spatial disposition of the 'free plan'. Although this geometry contributes to the formal discipline which underpins the episodic spatial

composition, and is emblematic of an 'ideal' house, it is only in the dining room that one can directly sense the underlying order. The room itself is a double-square in plan, and the triple-square of the service block is centred on it; the formality is entirely appropriate to the activity of dining and entertaining and can be interpreted, as Klaus Herdeg, and architect and author, has argued, as an architectural embodiment of the social traditions of the bourgeois family. Harry Gullichsen, as head of the household, occupied the head of the table facing towards the entrance. From there he could see along the axis to the entrance and beyond into the pine forest through the clerestory windows above the vestibule, and also diagonally through the entire living room. Mrs. Gullichsen would occupy the seat at the opposite end of the table, conveniently close to the servery and kitchen, from where, as Herdeg writes, she 'can contemplate her husband silhouetted against the dining room's asymmetrical fireplace, while through the window she can see the sauna, the pool, the garden court, and the pine forest - things natural or traditional. Most of these views the father would only see reflected in an artifice, the living room windows. The flat roof of the dining room is extended to form a covered terrace, which connects with the irregular roof of the small timber sauna. The terrace is served by a fire which backs up against the fireplace in the dining room, and over which a rustic stone staircase rises to the wooden deck on the roof. The angle of the stairs determines the line of the plaster which rises diagonally across the fire to level out over the door. The same angle is continued outside in the flue which connects at the first-floor level into the service wing - a typical example of a rigorous formal integration which underlies Aalto's at times seemingly willful manipulation of form. The rectangular pier at the end of the terrace affords another example. Viewed in isolation this seems to be simply another instance of Aalto's desire to break the 'artificial rhythms' established by a regular grid, akin to the doubling and tripling of columns in the living room, but it is also an act as a visual and formal termination to the implied band of secondary circulation which runs through the door between dining room and terrace, past the servery wall which defines the entrance hall. By comparison with the sophisticated spatial composition of the ground floor, the first floor is a relatively straightforward assemblage of private rooms. The main stair arrives in an intimate upper hall, with its own fireplace placed directly above the one below. Mr. and Mrs. Gullichsen's bedrooms are paired on either side of an en suite bathroom, which are entered under a slightly dropped ceiling, with vents for air conditioning. The upper hall terminates in the familiar serpentine line. The three children's bedrooms open onto a large circulation/play space, fitted with wall bars for exercise. Their windows are obliquely projecting bays, which read almost as objects on the façade, rather than openings in it, and are angled to address the line of approach to the main door. The guest bedrooms are disposed along a single-banked corridor and look out full-height windows and present a blank wall to the family's private garden.

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